

# THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

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{ WITH 10 SUPPLEMENTARY PAGES,  
INCLUDING 2 COLOR PLATES.



FAIR Daffodils, we weep to see  
You haste away so soon ;  
As yet the early-rising sun  
Has not attained his noon.  
Stay, stay,  
Until the lasting day  
Has run  
But even to the even-song ;  
And, having prayed together, we  
Will go with you along.

We have short time to stay as you,  
We have as short a spring ;  
As quick a growth to meet decay  
As you or anything.  
We die  
As your hours do, and dry  
Away  
Like to the summer's rain ;  
Or as the pearls of morning's dew,  
Ne'er to be found again.

HERRICK.



## MY NOTE BOOK.

*Leonato.*—Are these things spoken or do I but dream?  
*Don John.*—Sir, they are spoken, and these things are true.  
*—Much Ado About Nothing.*



THE last of the "Seney sales" is over. All the pictures were actually sold. This may appear incredible; but there was no help for it. It was a case of the story of the 'possum so hotly chased by the dog that the latter ran up a tree for safety. "Absurd; a dog can't run up a tree!" exclaimed the man to whom this feat was narrated. "But this dog *had* to—the 'possum was after him, you see!" was the answer. Those interested in the settlement of the Seney estate—the family principally—*had* to get their money out of the enormous number of paintings,

which constituted almost the only assets of the noted Brooklyn "collector." I say "collector," but the truth is that Mr. Seney, from being originally an amateur, had grown to be an incurable speculator in pictures. He was an excellent judge, from the dealer's standpoint, as the "collection" he left behind him fully proved. The sum realized was \$213,703. It was rumored that the pictures cost him nearly \$300,000; but I am credibly informed that this is not so. Considering the "hard times," the result of the sale must be highly gratifying to all concerned. Certain friends of the family worked like Trojans, especially Mr. George R. Sheldon, the banker, to whom much of the credit is due, although the management of the sale was nominally under the direction of Mr. Nelson Robinson, executor of the estate. Every inducement was offered to the dealers to buy largely, and they did so. Apart from purchases on account of his firm, Mr. Roland Knoedler advised Mr. C. W. Gould, who bought largely for Mr. John Clafin, a large creditor of the estate. Considerable purchases were also made for Hoyt Brothers, under the same circumstances, it is said. Mr. Albert Harrison, of Philadelphia, a friend of the family, was a large buyer. Among the new names in the list of purchasers is found that of Mr. S. F. Paul, a well-known business man. Mr. Untermeyer bought Inness's "Spring Morning" for \$3050, and Mr. R. H. Halstead the same artist's "Shower on the Delaware" and "Tenaflly Oaks" for about \$5000. But I must postpone until next month further analysis of the sale, which affords some interesting reflections.

IT may be remembered that Millet's "Tobit" ostensibly was sold for \$40,000 at one of the American Art Association's Seney sales; but it has never turned up in this country since. One collector after another was alleged to have bought the picture, but one after another denied it. As it did not appear in the recent sale, there may be grounds for the rumor that it was sent off to Paris, and there exchanged for several of the pictures that were prominent among those just sold.

THE unique "red hawthorn" vase, known, by reputation at least, to all collectors of Oriental porcelains, has, I hear, found its way into the cabinet of a New York connoisseur, which already contains, with possibly one exception, the finest private collection of "black hawthorns" in the world.

M. SAMSON, of Paris, I suppose, will now try his hand at producing a "red hawthorn" or two for the American market. He has already a commission from a New York dealer for a "black hawthorn ginger jar." Some connoisseurs declare that there is no such thing known in old Chinese porcelains; but a famous collector down South a few years ago backed his opinion to the contrary, at an outlay of \$3000, it is said.

THE next picture sale of importance in New York will be that of the late S. A. Coale. That eccentric gentleman for a long while was regarded in St. Louis as the first authority in matters of art. Usually his judgment was very good, and some of the best pictures now

in Western collections were bought at his suggestion. Unfortunately, however, he sailed under false colors, pretending that his advice was wholly disinterested, from a business point of view, while actually he received commissions from the dealers in New York in consideration of his recommendations. One day he quarrelled with the representative of a well-known Fifth Avenue dealer, and so angered him that in revenge the man turned on him and exposed his pretensions as "a patron of art." This, of course, ruined Mr. Coale's prestige in St. Louis, and it also killed the picture business there.

TALKING of picture broking "art patrons," I am reminded of an interesting circumstance connected with my Brooklyn friend who is in that line of business. When the pictures of the late Cyrus J. Field were sent to Ortgies' auction rooms there was found among them a number of characteristic masterpieces from the Brooklyn man's numerous "collection." They were promptly "fired out" by Mr. Ortgies. Subsequently they were sold at a down-town auction room "for what they would bring." Presumably they had been received as collateral security on a loan made by Mr. Field. As they were disposed of finally for "next to nothing," I dare say they were bought back by their original owner, and who can say that they are not to-day doing duty as "security" for another loan!

MR. DOLPH is angry, I am told, because I described him last month as "a shrewd business man." I retract. He is not. The management of the "Twelve Times Twelve" sale was anything but shrewd; although, to do Mr. Dolph justice, he managed to get in an extra number of his own pictures without increasing the full gross that was advertised. I do not know if he made any money by the sale; no one else did. The pictures were nearly all "bid in" in the most approved mock-auction fashion, but with so little shrewdness that to the public it must have appeared as if the market values of the artists had fallen from two or three hundred per cent. The actual sales could not have paid expenses.

ON another page, Mr. Charles Dexter Allen quotes some amusing instances of the misuse of coats-of-arms in this country, but nothing quite so humorous as the case of a New Yorker whose carriage may be seen, in Central Park any fine afternoon, with a bar sinister and nothing else emblazoned on the panels.

THE American paintings, shown at the Fifth Avenue Art Galleries in connection with an agreeable array of Oriental porcelains, jades, and agates, purchased in China by Mr. Edward Runge, included many attractive numbers. All were sold without reserve, the seventy-five pictures bringing \$10,750 and the porcelains about \$20,000. Among the buyers of the latter was Mr. Bing, of Paris, who, by the way, is to have an auction sale of his own at the American Art Galleries about the time of the publication of this issue of *The Art Amateur*. His business ventures in the United States have not been profitable, and the present miscellaneous collection of Chinese and Japanese porcelains, metal-work, kake-monos and curios has been stored in New York for about a year, in waiting for a favorable opportunity for its dispersion.

A MORE important sale will be that of the collection of Dr. J. Ward Hall, of Shanghai, which will contain several distinguished objects in Oriental porcelains. Dr. Hall has from time to time made consignments to this country—sold through a firm in Mercer Street, if I am not mistaken—but this is really his personal collection.

THE increasing demands for the loan of pictures for international, national, and local exhibitions call forth some pertinent remarks by the art critic of *The Chicago Inter-Ocean*. Many of the paintings just returned from *The World's Fair* are now wanted for Vienna, and after that for the International Exhibition at Antwerp. The English owners are openly talking of refusing, he says, for if they lend whenever they are asked they never have possession of their own pictures. As an illustration, he remarks: "I remember asking J. W. Beck, of the British Fine Arts Section at the Fair, why it was that Luke Fildes' famous picture of 'The Doctor' had not been sent over. He said that painting was the property of George McCulloch, who, when asked for it, had piteously replied

that he had bought it over a year ago, and had never yet had it under his own roof, one exhibitor after another having begged the loan of it. He very naturally refused to send it across the ocean to be out of his possession for another year. Mr. McCulloch did, however, send many beautiful works, among them Stanhope Forbes's 'Soldiers and Sailors,' Sir John Millais's 'Lingering Autumn,' and others of equal value."

THERE will be no real progress in this country in art education, I fear, until our national legislators shall have learned its first principles. Was there ever in a civilized country such a painful exhibition of vulgarity as the discovery that the St. Gaudens design for *The World's Fair* medal is "indecent"? Estimable citizens these Senators, every one of them no doubt, and learned in law-making; but pitifully, woefully, hopelessly lacking in that intuition for the pure and beautiful which distinguishes the person of natural refinement from the mere grubbing man of affairs. When the Honorable Senate, our American House of Lords, brands as "indecent" what all men of taste must declare to be a beautiful work of art, what power on earth is there to save this nation from the stigma of hopeless vulgarity? Mr. St. Gaudens has been officially informed that either he must drape his nude figure of America, or some artist in the service of the Treasury Department will undertake that office. His answer is awaited with much interest.

THE views expressed on the subject by Mr. John Boyd Thacher are thoroughly sensible, and, being those of a practical business man, who cannot be sneered at for undue aestheticism, should have weight. Unfortunately, however, the matter has passed out of his jurisdiction. In a conversation with a correspondent of *The New York Evening Post*, he said:

"On general principles it seems to me that the uproar raised over this design is uncalled for. In the first place, the design is beautiful, and entirely pure in conception. Any alteration of it, such as is proposed in the newspapers, would result, it seems to me, in making it worse, even from the point of view of the critics. But what astonishes me most is the reference to the present design as subversive of the 'public' morals. The medal does not strike me as being a 'public' medal. It certainly is not, in the sense of any wide public distribution; for of the 65,000,000 people in this country only some 8000 will receive the medal. The remaining 15,000 awards go abroad. So far are the 8000 from being public in the broader sense that I cannot get one, you cannot, the Secretary of the Treasury himself cannot. They are limited by law to the 8000 persons who come within a certain class as successful exhibitors."

As one of the "8000" in this country entitled to receive the medal as it was approved by the managers of *The World's Fair*, I beg leave to protest against any alteration from Mr. St. Gaudens' original design.

IT is said that Mr. F. Hopkinson Smith received more money for the pictures he sold at his recent exhibition at Avery's than was realized from all the pictures sold at the Fall exhibition at the Academy of Design last year.

"So *them's* what they call Expressionist pictures!" contemptuously cried a female visitor at a recent New York exhibition.

THE art of mural decoration is in its infancy in this country. But everything must have a beginning, and, if court and bar do not object, it may not be amiss to experiment on the walls of the New York Court of General Sessions, as has been proposed. Still, it should be remembered that a prisoner has some rights, and ought not to be punished before he is convicted. Why not begin by decorating the prisons? They would then have a new terror for the evil-doer.

THE New York picture auctions for February up to the present writing have yielded a considerable sum of money, all things taken into account. The Seney sale brought, as has already been said, \$213,703; the Wyant paintings, \$38,006; the one hundred and forty Blackner pictures, \$14,767; and the miscellaneous American paintings at Ortgies, which followed the "Dolph" adventure, \$10,750.

A PROMINENT Southern art teacher writes to me asking my opinion as to "the propriety of using flat models in an art school." As this is a question that, within the past few months, has been addressed to *The Art Amateur*



many times by principals and teachers of art schools, let me take the present occasion to reply to it at some length. Speaking in general terms, I would say that, under reasonable restrictions, I think that there is no objection to the practice, provided that the flat models used are really good ones. The student, of course, should not be allowed to draw *exclusively* from the flat. Frequent practice from the round is indispensable; but even with the cast for a model, it is often useful to have at hand a "flat" copy of the same for comparison with the original. Lithographic drawings from the cast, including all the best known academic subjects (showing the progressive stages of each from the blocking in to the final shading) are published in Paris and are widely used in the art schools there as well as here. I do not think that such studies should be used as *copies*; but hung upon the walls of the class room for reference, they are valuable to both teacher and pupil.

As to landscape, I believe it is well to "go to nature" as soon as possible, but it would discourage a pupil to tell him to do so before he had learned something of drawing and the principles of perspective. "Flat models" are pretty generally used in classes for landscape painting, the exceptions being only in a few of the highest grade to which none but advanced pupils are eligible. In the best art schools the master used to put before his best pupils simple specimens of his own work to copy—studies and sketches from nature; but in a large class this was impossible, for there were not enough of such copies for all, and the meretriciously pretty landscape lithographs in vogue a generation ago were introduced to fill the gaps. In many schools such copies were in use altogether. But this condition of affairs no longer exists. All good schools have long since discarded the use of such "copies." During the past few years a wonderful advance has been made in color printing, and it is now easy to secure at a trifling cost facsimiles of oil and water-color pictures and studies, showing, in many cases, the exact technique of the artist represented. You can follow the direction of his brush and tell to a nicety whether, for instance—if he be a flower painter—he painted from the stamens toward the petals or from the petals toward the stamens; or whether he painted with the palette knife or with the pointed end of the brush holder. The spirit of the work is aimed at in the reproduction, and often with signal success. Viewed from the proper distance—as one would look at an oil or a water-color painting—the deception is complete.

I HASTEN to anticipate the objection that, from the truly artistic standpoint, this is nothing in its favor. That is true. As a mechanical reproduction in which the color effect is more or less accidental and variable, it cannot *in itself* be considered a work of art. Neither can a photograph of a painting be so considered. But both are valuable to a teacher in instructing a class. That this is recognized so far as the facsimile color studies are concerned is patent from the fact that they are in use in most of the leading art schools throughout the land. Not long ago, in one of the best-equipped academies in Philadelphia, I found the painting class (whose instructor, Mr. Peter Moran, is himself a painter of reputation) copying The Art Amateur's colored facsimiles of Bruce Crane's oil painting, "Sunset in the Village," and in the leading art school of Chicago, I saw about the class rooms copies of our color facsimiles of Rhoda Holmes Nicholls's "A Stroll on the Bluffs," "Putting Off Shore," and "A Study of White Clouds." Mrs. Nicholls herself uses these in her classes, and tells me that it is a great convenience to have them.

AMONG the exhibits of the art schools at The World's Fair, I counted no less than one hundred and fifty-three copies made from facsimile color studies of figures, flowers, landscapes, and animals—all except seven, by the way, were from The Art Amateur—without reckoning many adaptations of the plates by the more ambitious pupils. In conclusion, I may remark that whatever may be urged against copying from the flat—and let me say again distinctly that I do not recommend it as a practice—it is tolerably certain that very many of the successful artists of the world would never have been heard of if they had not begun by doing this very thing. Indeed, I doubt if there was ever a painter or illustrator who did not begin this way.

THE following story is told by The Pottery Gazette: "A collector said that he took a fancy to an antique vase

in a shop. The dealer would let him have it for £8, but that, had he the vase to match it, the pair would be cheap at £60. The collector, however, would not buy the odd one. Some days later he happened to be in another part of London, and saw another bric-à-brac vase, the fellow, apparently, of the vase he had lately met with. After a feverish bargain, the dealer parted with it for £40. Elated with joy, the purchaser drove to the other shop to secure the first vase, only to learn that it had been sold for £6 to a dealer a few days previously. It was the very article he had just bought."

WHY should fire insurance companies charge so much higher rates in this country for risks on pictures than in France? The rate in the latter country is one franc per thousand. Here it is usually one dollar a hundred, and to insure paintings at The World's Fair it is said that as much as five per cent was demanded by some of the companies.

OWING to the enormous cost of insurance, Miss Sarah Hallowell refrained from asking for a score of important pictures which would have added greatly to the interest of The World's Fair Loan Collection of Masterpieces. But for the enormous cost of insurance on the Belmont collection of paintings lent to the National Academy of Design for its summer exhibition, the deficit at the close of the affair would have been inconsiderable.

"Is it conceivable that embroidery done on a sewing-machine can be a work of art?" a correspondent asks. It is conceivable, but highly improbable. A person of genius might give expression to his art through any medium, however unpromising; but it is difficult to imagine any one of ordinary artistic intelligence, still less of genius, making the attempt on a sewing-machine. A worker on a sewing-machine may impart to the object he is engaged upon something of the artistic qualities of good design and good color, but that personal factor which distinguishes all handicraft will, in all probability, be missing, and without it there can be no such thing as a work of art. Mere perfection of execution will not save it. An old-fashioned "sampler," indicating the bent of a child's imagination, however halting the execution, might more justly be considered a work of art than the most "highly finished reproduction of a painting" wrought on a sewing-machine—such as I saw recently commended as something to be admired.

WOMEN of taste, particularly such as direct the "Women's Exchanges" and The Society of Decorative Art and its branches throughout the country, should lose no time in stamping their disapproval of this Philistine innovation. Unless they do so, it will not be long before embroidery as an art becomes extinct in the United States. Indeed, already that danger is threatened because of the lack of practical encouragement of those most entitled to the interest of such societies, which, originally organized for the benefit of reduced gentlewomen, seem now to be conducted too much for the benefit of ladies in need of pin money. The prices paid for artistic needlework is so inadequate that it looks as if the latter class would soon have the field to themselves.

RECENTLY I have seen some embroideries by a New York lady which were thoroughly admirable in every respect, from the graceful designs, of her own composing, down to their finished execution, which is as near perfection as one can well imagine. Although by no means a slow worker, she cannot sell her work for enough to pay her for the materials used, added to the wages of a common seamstress. I was shown, for instance, one charming example of her work, suitable for the ends of a stole; for this, on which she had used much gold thread—which was beautifully "couched"—she was told by the saleswoman of one of the societies that she would receive the munificent sum of one dollar if the article were sold. But she does not confine herself to ecclesiastical needlework; she is equally at home in the embroidery of "doilies," "table centres," or anything else that the exigencies of fashion demand of an artist of the needle.

I DO not know this lady personally, but, like all who examined the exhibits in the Woman's Building at The World's Fair, I admired her exquisite embroideries, which received a medal, and especial commendation from

a jury of experts. Lately, I have seen more of her work at the studio of Mrs. Edward Moran (426 Fifth Avenue), who is so much interested in it that she desires me to say that she would like to show it to any one who may care to look at it. The little collection there brought together includes the table-cloth for which especially the medal was awarded at Chicago. Mrs. Moran, as readers of The Art Amateur know, is an artist as well as the wife of an artist, and no ordinary needlework would have aroused her enthusiasm as this has done.

VISITORS at The Boston Museum of Arts may well admire the rich, warm coloring of the "Magdalen," ascribed to Titian, on the authority of the late painter, Tilton. But it should be remembered that Mr. Tilton made a specialty of discovering masterpieces by Titian, of whom, as is well known, he was a great admirer and an indifferent imitator. In The Art Institute in Chicago there is another so-called Titian, also "discovered" by this eccentric American painter; and I know not how many similar treasures found their way into private collections at his instigation, and of that of the late Jackson Jarvis, who, if possible, was even more industrious than Tilton in discovering "old masters."

MONTAGUE MARKS.

#### THE IMPRESSIONISTS.

FROM a notable article on "Impressionism," due to the pen of Mr. Gustave Geffroy, which has appeared in a recent number of L'Encyclopédie, we select a few points which may be new to some of our readers. The author considers the group of painters usually classed as Impressionists—Monet, Pissarro, Renoir, Manet, Degas, and Raffaelli—and while taking note of the very considerable differences which separate these artists one from another, he maintains that at least in their most distinctive works all are, to a degree unusual before them, occupied with the same problems of rendering sunlight and reporting truthfully the impression made on them by nature. It was Monet, he says, who furnished the occasion for the name which has stuck to them and which they have accepted, in exhibiting a sketch of a sunset under the title of "An Impression." He and his friends became known as Painters of Impressions; and it cannot be denied that those who gave the name had, so far as that goes, reason on their side. Of Monet he has little to say that would strike our readers as novel. Monet has been as much discussed here as in France. It is well said, however, that "he has never anything in view but the result, the sum total of his sensations, the dominant expression of that which he desires to fix upon his canvas." It is this, indeed, which makes of Monet's pictures works of art. They are seldom compositions in the old sense of the term, and to many, even to well-informed critics, they appear like mere reflections on some troubled or broken surface; but aiming to give the sum and not the items, Monet, more or less consciously, composes his picture, and from elements which it is difficult for the ordinary spectator to find in nature. Nevertheless, there they are. Mr. Geffroy characterizes admirably Renoir's paintings of Parisian low life, to which we may apply what has been said of Dickens's novels, that they are "most unvulgar pictures of vulgarity." Renoir, and still more Degas, have once again demonstrated what indeed is familiar to every student of art, that the commonest objects and people may afford beauties of line, color, and movement well worthy of being made permanent in art. On this realistic side of the Impressionist movement, Manet's is perhaps the greatest talent; but in the works in which that talent is most clearly displayed he was also much occupied with effects of light. Pissarro, a delightful landscapist and painter of peasant life, Mr. Geffroy seems to us to overrate a little, as he assuredly under-rates Raffaelli. The latter, indeed, pushes the drawing of character and the suggestion of a story as far as possible, and in a few paintings he may have overdone the matter. But are all painters to consider women as simply females, like Degas, or to paint but one type of humanity, like Renoir, or to content himself with what can be rendered with very broad masses, like Manet? Raffaelli has shown that he can paint broadly; but, for our part, we prefer those paintings of his which are most like drawings; and, if he sympathizes in a human way with his men and women, that does not blind him, that we are aware, to their qualities as subjects for artistic treatment.



EXHIBITION OF THE WATER-COLOR SOCIETY  
AND THE NEW YORK ETCHING CLUB.

THE galleries of the National Academy of Design have seldom contained a more interesting collection of water-colors than that shown as the twenty-second annual exhibition of the American Water-Color Society. This is perhaps the more remarked as the rooms are more simply decorated than has become customary, and the visitor's attention is not distracted by irrelevant bric-à-brac.

In the corridor, on a background of yellowish matting, is the display of the New York Etching Club, and here a shelf which runs continuously around the walls at the height of the frieze supports some small pieces of bronze and porcelain, and a few statuettes. The main door is draped in green velvet, and is surmounted by a large Madonna in plaster. The walls of the galleries are simply draped with white cheese-cloth or light Japanese chintzes. The Hanging Committee has found it possible to make here and there a little group of works either all by the same artist, or similar in style or subject. The effect seems to us very good, and we hope that at future exhibitions the same idea will be carried out more thoroughly. If individual exhibitors may sometimes lose by such an arrangement, it should be remembered that it is impossible in any case to show every picture to the best advantage. On the other hand, an exhibition like this should be so arranged as to have as great an educational influence as possible.

In several recent exhibitions we have noticed that new men are coming to the fore in water-colors, and in most of these cases there is nothing like the extravagance or eccentricity of technique usually to be found in the works of clever beginners; but they have each reached a broad and personal style through careful study. Mr. James Cantwell has in the present exhibition a number of works of this character. "A Croft at Tarbert, Scotland," is a simple drawing of a moss-grown farm-house with a tree in front of it, the shadow of which lies across the grass of the orchard. "Morning, near Seaton Delevol, England," is a foggy sunrise with salmon-tinted streaks in the gray clouds, and admirably arranged to convey the idea of the spectator being enveloped in the mist. In this and in some other particulars the work reminds us of that of Jongkind. Another drawing of Mr. Cantwell's, "Waiting for the Tide, Tarbert, Scotland," is remarkable for the slight amount of effort which he employs to bring before us the terrace and steps of the landing-place, the rocky shore, the boats waiting for a turn in the tide. All of his work is perfectly wholesome and unaffected, and the very modest scheme of grays and broken tints which he uses is handled with the delicacy of a true colorist.

John A. Fraser's strong sketch, "Threatening Weather in Hay Time," shows a view over an agreeably diversified country, and a foreground in which the wet and tumbled hay-cocks are vigorously rendered with a few broad washes. Mr. Fraser's Scotch landscape, "The Hills of Morven," is a finished composition admirably carried out. A "Midsummer Morning," by R. M. Shurtleff, is notably fine among the four excellent contributions by this sterling artist. His "Early Autumn," "October," and "A Mountain Home" are all replete with the interest inseparable from the work of so intelligent an interpreter of nature. Mr. Ranger's views of Dutch scenery are invariably well composed and harmonious, and "A Dordrecht Sky" is a delightful example in his best vein. Mr. Chase's "Potato Patch" in flower is one of the most successful of the many delightful small landscapes painted by the artist in recent years. The William T. Evans prize of \$500 for "the most meritorious water-color" in the exhibition painted in this country by an American artist was awarded to J. Francis Murphy for his "Under Gray Skies," a poetical treatment of a characteristically simple subject.

Of a group of snow scenes in the East Gallery, Walter L. Palmer's "Winter Moonrise" is the most remarkable. In the foreground is a rocky hill, snow covered, in shadow. At the foot of it is a frozen stream, and the dark green branches of some hemlocks cut across a snowy distance which is tinted by the after-glow. Mr. Palmer makes a specialty of snow scenes, but he has seldom done anything better than this and his "In the Grove," a hemlock wood under snow. Charles Warren Eaton's

"When Woods are Bare" is a yellow winter twilight, with a snowy foreground; Leonard Ochtman's "In the Hills of Connecticut;" L. E. Van Gorder's "A Bright Morning" in a village backyard, with a woman at the pump; "Winter Time," by Bruce Crane, and Charles Austin Needham's "In a Park" are also excellent studies of snow. W. Hamilton Gibson's many landscapes range from Vermont to India, and are nearly all interesting. Charles C. Curran confines himself to simple studies of the oat, corn and hayfield, but his work is always fresh, spirited, and individual. George H. Smillie repeats the note of his success at his special exhibition, while the many contributions of his brother, James D. Smillie, all tell of a busy summer tour in Switzerland and Italy.

Among the figure subjects there are several surprises, one of which is Walter Shirlaw's masterly sketch of "Champlain Market, Quebec." It gives the impression of a large open space under a lowering gray sky, with a background of classic architecture and a foreground brightly spotted with flowers and the dresses of the market women. The figures are indicated each with a few strokes of the brush, but they are well-drawn figures, not mere spots of color. J. Alden Weir has a pair of pretty drawings of the nude, after the manner of Japanese prints, in flat washes and definite outlines. "La Cigale" blows on her numbed fingers in a snowy landscape, a fallow deer by her side. "The Japanese Screen" is only an accessory in the drawing of that name, the real subject being the same young woman in the warmer surroundings of the studio, amusing herself with the painter's cats. Mr. Weir falls behind the Japanese masters in beauty of color and in purity of line; but if it should become a fad to copy them, most others will find it difficult to do as well as Mr. Weir. It is, in a sense, a pity that an artist of his powers should thus allow himself to be blown about by every wind of fashion, but it must be said that Mr. Weir copies the new fashions so well that he probably makes it unprofitable for others to attempt as many changes as he does. Other interesting figure subjects are William T. Smedley's "Down in Dixie," negroes fishing in a canal; Arthur I. Keller's "A Summer Afternoon," with two young women in the shade of a willow, and his girl in white "In the Orchard;" William J. Whittemore's sunny landscape, with a young woman making a bouquet of daisies, "The Hill Path;" Francis Day's "The Finishing Touch," a girl trimming a hat; J. H. Witt's two young ladies "Listening to Music;" and Jules Guerin's excellent drawing of laborers working at twilight "In the Fields, Kentucky." In a corner of the East Gallery are five Japanese sketches by Robert Blum, of which we like best his "Geisha" in a very pretty robe of pale pink and black. Childe Hassam's "Union League Club," with mannikin figures on the sidewalk, is unworthy of the painter. He shows to much better advantage in his "Rainy Evening," in which a single pretty girl trips along the wet sidewalk, and in his "New England Village Street" with autumn foliage. There are some very good studies of heads by Frederick Dielman, Frank Fowler, and Miss Grace E. Harrison. "The Ball" is a sparkling and carefully studied composition in Albert E. Sterner's well-known vein, and "The Flight of Cinderella," by Albert Herter, found many admirers on the "private view" day.

A. B. Davies, whose works we have noticed in several recent exhibitions, has two pretty drawings of children in spring landscapes very harmonious in tone, but of a dry and labored execution from which the artist should try to free himself. In his "Ploughing in Spring," nevertheless, he succeeds, where many an artist of talent has failed, in producing a harmony of reds. His little girl in a dark red dress comes across the freshly ploughed land, while behind her the distance is all pink with peach trees in blossom. Horatio Walker has a poetically treated milking scene, "Early Morning;" Clark Crum, a drawing of a French peasant and his dog, "Setting the Night Watch;" George W. Maynard, a Spanish galleon surrounded by swimming South Sea Islanders, "Mar Pacifico." Mrs. Rhoda H. Nicholls is very well represented, not only by her usual masterly painting of flowers and children, but by a large and charmingly conceived head of a girl, called "The First Communion," carried much further than is usual with her. Besides

those of Mrs. Nicholls, there are charming flowers by Agnes D. Abbott, Clara Goodyear, and Maude Stumm.

THE New York Etching Club holds its exhibition in the corridor. There are as usual many etchings of landscapes of no particular merit. Some etchings and mixed mezzotint and aquatint engravings of still-life are of greater interest. An old Chinese bronze vase and some azaleas etched by H. R. Blaney are of this number, and also James D. Smillie's very successful representation of a magnificent jade vase carved in the shape of a bird of paradise. The latter artist shows, among a number of Italian "Studies for Etchings," a dry point on a celluloid plate, "Entrance to the Tower of Roquebrune," with an impression. J. Oscar Bunce sends two good architectural etchings, "The Gate Lodge" and "Entrance to the Chapel of La Rabida;" F. S. Church, a working proof of "An Idyl," girl and lions. Edith Loring Getchell's "Nests without Birds" is a clever study of leafless branches. Charles F. W. Mielatz has a score of etchings and dry points, of which "Down the Bay from the Battery," with the Liberty Statue seen across fields of floating ice, and "A Head" in dry point seem to us the best. Robertson K. Mygatt's study of the "Grands Eaux, Versailles," suggests the instantaneous photograph, but is a good plate, with some very clever work in the fountains and in the dark background. His "Study" of a model posing in an etcher's studio is also an interesting plate, and shows that the artist understands the sort of finish that is to be obtained in etching, and which depends on fine gradation in the darks rather than in the lights. Joseph Pennell's "Le Strygge" and "Le Puy," and Evert Van Muyden's satirical "Every Genius is Followed by a Crowd of Apes," we have already noticed, all three having been shown at Keppel's Gallery. A number of etchings of the port and the streets of Rouen, by Mr. C. Pissarra, show a light and delicate touch, quick observation, and a talent for finding compositions ready made. There are some effective grotesqueries by Mr. A. Welti, in which a romantic imagination revels among goblins, walkfire, Madonnas, and underworld monsters.

## MINOR EXHIBITIONS.

MR. HENRY W. RANGER's show of landscapes at Macbeth's Gallery should add to the reputation which that talented artist already enjoys. A new and interesting feature of the exhibition was the display along with some of the larger pictures of the studies and sketches made for them. Thus the most important of the paintings, "A Shepherd at Night," was accompanied by no less than five studies in oils of the very simple landscape, and three pencil memoranda of effects. The scene is a rough farm road running over the brow of a low hill, the shepherd and flock inside the rude fence to the right. The full moon is rising in the centre, and some dark clouds are approaching it from the left. The sky is very fine, and the picture, as a whole, a vigorous piece of work. In "An East River Marine," the movement of the water in a large swell broken by many smaller wavelets is remarkably good. Mr. Ranger is one of the few artists who appreciate the picturesque material to be found in abundance about New York. "A Hoboken Suburb" is delightfully composed, yet we believe it is little more than a transcript from nature. A small cottage surrounded by willows occupies the foreground, and the background is a long green hill with a few other houses. "A Group of Cabs in Westchester County" and several other pictures recall too distinctly the great painters of the Barbizon school; but Mr. Ranger is growing in strength and is developing a style of his own.

THERE were shown at the Avery galleries from February 1st to 17th a collection of oil paintings, water-colors, and pencil sketches by Mr. George H. Smillie, mostly of New England scenery. The most important and also the most attractive of the paintings in oil was a large "Autumn Afternoon," painted with a masterly breadth of execution, the secret of which was to be found in the numerous careful studies from nature at the other end of the gallery. The subject is a rough meadow running up to a bit of woodland, on the edge of which stands an old farmhouse. Behind the house rises a hill about half covered with woods. The whole of the foreground is in shadow, but the evening light touches the top of the hill and several groups of maples dressed in their autumn colors. The brush work is large and simple but accurate, every stroke rendering admirably some actual form.





The largest of the water-colors was "A Group of Cedars," lovingly studied and broadly handled. The pencil study for this was also shown. Mr. Smillie is one of the few living masters of the lead-pencil appreciating fully its utility in landscape sketching. He generally supplements the delicate gray tones which it gives by using tinted paper and putting in the high lights with Chinese white or with chalk. This plan is especially serviceable for drawings of detail like his "Foreground Study" of ferns and thistles, in which something more than a suggestion of light and shade is requisite. But he also uses the soft lead-pencil on white, grained paper with excellent effect, as in the "Sketch of Cedars" just referred to and a "Haystack at Ridgefield."

At the sale of the paintings and sketches of the late A. H. Wyant at Ortgies' gallery the same lesson was taught as at the Smillie exhibition. Mr. Wyant often labored too long on his larger studio pictures, but that the power of rapidly noting down the essential points of a subject was developed in his case, as in Mr. Smillie's, by the habit of careful and accurate observation, was shown in the numerous admirable sketches and preparations, many of which might fairly have been sold as finished pictures, for it is difficult to see what the painter could have added to them. His "Stormy Evening" (No. 134), the scattered white clouds in a blue sky in "At Greenwich, Conn." (77), the effect of a sudden gleam on a rocky hill-side in "A Coming Storm" (69), the effective "Sunset after a Storm" behind dark trees (12), the pearly grays of "Moonlight and Frost" (45) are unsurpassed by the works of most of those painters who cultivate especially rapidity of execution and unity of effect. But to Wyant these were only a means to an end. That end was to unite in a single picture what was best in many impressions. It is true, he did not often attain his aim, but would he have painted as good sketches if he had not tried to produce ideal compositions? We do not believe it.

"THE SOCIETY OF INDEPENDENTS" first annual exhibition was held at 819 Broadway, last month. The object of the society seems to be to enable its members to put themselves before the public in such shape as they see best. They club together to "hire a hall," and the wall-space being divided—we presume by lot—each man or woman hangs upon his share of it whatever he wishes to exhibit. The plan has its advantages, but also its disadvantages. Most of the exhibitors might be content for some time to come with appearing at school exhibitions, while a few, we believe, have already won their way into the larger public exhibitions. The one, perhaps, who shows the most promise is Arthur B. Davies, who, though rather weak in drawing, has an uncommonly developed sense of color and a knack at composition which makes even his weakest performances interesting. But he should be told that, in the present state of his knowledge, to paint subjects like his "Young Mother" (with a preposterously large family of nude children) is only a waste of his powers. If he does not study form more carefully than he seems to have done so far he may exhaust his imagination before he has acquired the means of expressing himself effectively. Nevertheless, his "Madonna," his "Three Boys in a Boat" (pastel), and his studies of children show decided talent. The life-sized "Portrait" of a young lady seated, by Clinton Peters, is, on the contrary, rather hard in drawing, and the flesh tones are of a disagreeable brick-color. Sylvester Musgrave's smaller "Portrait" has the same defects. M. J. Whaley had a fairly successful study of sunlight on a little girl's head in "Mariana Out of Doors." Edward Brooks, of Farmington, Conn., sent a lot of coarsely painted but effective landscape studies; Genevieve A. Cowles, of the same place, some pleasing India ink and crayon studies, and a pretty water-color sketch, "Morning," with children getting up and washing. Clara F. Howard had a good water-color study of "Roses;" Henry H. Swinburne some specimens of metal-work of poor design but well executed; and J. Oscar Bunce a life-sized sketch in plaster of an Indian's head. The work of Mr. Brandagee, Wedworth Wadsworth and Charles Foster was not below the average of the "Academy" exhibitions.

THE UNION LEAGUE CLUB is to be congratulated on its delightful monthly exhibition in February, under the auspices of the new art committee, of which Mr. Van Boskerck is chairman. That artist modestly refrained from sending any of his own work; but there

was no lack of good American paintings. Among them were a poetically painted portrait of an old lady by the late George Fuller; R. M. Shurtleff's "September Morning;" "The Valley of the Housatonic," the well-considered purchase made by the Club at the notable sale of the pictures by the late A. H. Wyant; "Morning," by H. Bolton Jones; a "Marine," by Alexander Harrison; "Disagreement," one of Louis Moeller's somewhat too familiar studies of gesticulating humanity; "Magdalene at the Cross," a charming young lady, whose title must have been an afterthought, for it does not fit her; and "Vigilant Winning the Final Race with Valkyrie"—such a breezy marine, by C. T. Chapman, as could only have been painted by one as familiar as is that clever painter with all the moods of the sea. Robert Reid sent half a yard of highly decorated canvas labelled "Summer." Among other Americans represented were Samuel Colman, Robert Blum, W. M. Chase, F. W. Kost, Maria Brooks, George Inness, D. W. Tryon, C. S. Reinhart, J. Carroll Beckwith, Herbert Denman, Bruce Crane, Carleton Wiggins, F. C. Jones, Frank Fowler, and Childe Hassam.

Notable among the foreign paintings were Jules Bréton's dazzling sunset, bathing with its effulgent rays a



"PORTRAIT IN BLACK." BY J. W. ALEXANDER.  
EXHIBITED AT THE GRAFTON GALLERY, LONDON.

group of peasants, "Crossing the Fields;" a "Market Day," by A. W. Kowalski, and "Gardens in the Lagoon," all lent by Mr. Latham A. Fish; a characteristic Raffaelli, lent by Mr. Disbecker; "A Dutch Town," by Jacob Maris, lent by Knoedler & Co., and a striking Gérôme, "The Conspirators," lent by Boussod, Valadon & Co. The last named is a noted picture, which has not hitherto been exhibited in this country. It shows a long, darkened room, illuminated only by the candles upon a table placed at the right-hand corner of the canvas, revealing three men, in Directory costume, who are in earnest conversation.

AN exhibition of lithographs, water-colors, drawings, and etchings, by Raffet, an article on whose life and work we published about a year ago, has been held at Keppel's Gallery, one hundred and forty-five lithographs being shown, including the full series of the "Siege of Rome," the last important work of the artist and containing many of his best designs. Raffet's earlier work, in which he was influenced not only by his teacher Charlet, but by the battle pieces of Gros, was well represented. Of the spirited series of the Siege of Constantine about half the numbers were shown, and there were excellent proofs of Raffet's acknowledged master-

pieces, the "Nocturnal Review," the "Réveil," and the "Combat of Oued-Alleg." A few lithographs by Gavarni were also shown, and one of the cases held specimens of the materials used in lithographing, showing at a glance the simplicity of this delightfully artistic medium. No part of the collection was for sale, its owner being Mr. Atherton Curtis, whose interest in the revival of artistic lithography prompted him to exhibit it.

THE late Anton Mauve left a great many studies, sketches, and drawings which in most cases possess an intrinsic value not always to be found in works of the sort. A collection which has belonged to Mme. Mauve, with a few pictures belonging to Mr. Joseph Jefferson, was put on exhibition at the Macbeth Gallery, on January 19th. The variety of subjects and of styles in the forty-three examples shown was only less remarkable than their unvarying artistic character. Among a score of studies in oils, a "Landscape with a Fowl," which is in fact a green wood interior in which the fowl makes but a spot of color, and some studies of horses and cattle in sunlight have all the qualities that one might expect of finished paintings. A water-color of a "Woman and Kneeling Child" is less thorough, but is a charming composition in color. Many of the charcoal and pencil sketches are delicately touched with color in pastel. In "A Winter Landscape" these are confined to the sky, yet are used with such judgment that the drawing as a whole appears at a little distance as though it was entirely in color.

ROBERT W. VAN BOSKERCK had fifteen landscapes on exhibition at Knoedler's Gallery. "Evening, Saugatucket River," shows the whole breadth of the stream in the shadow of a row of trees on the opposite bank. "Westward from Kingston Hill" is a wide panoramic landscape with sheep grazing in the foreground. "Early Autumn at Peacedale" shows the end of a pond, or creek, dotted with lily pads and shadowed by woods just turning from green to crimson and yellow. "An Old-fashioned Garden" and "September Flowers" are two views of apparently the same place from different points of view. In the latter the salvias and heliotropes are very truthfully rendered as to tone of color. A sea-piece, "Indian Rock, Narragansett Pier," may be mentioned as further indicating the versatility of the painter.

A COLLECTION of water-colors of Bahama and New England subjects, by Ross Turner, was on exhibition at Wunderlich's Gallery throughout the month. Mr. Turner is developing a personal and very attractive style as a water-colorist, using broad washes of somewhat opaque color and aiming chiefly at unity of effect. He seems to us most successful in "A Cottage," one of the Bahama series, a white-roofed, irregularly built house at the foot of a steep slope by the water's edge, and backed at the top by a dark grove of trees. "The Meadow," a much more difficult subject to treat, is almost equally successful. It shows a tract of rough, swampy ground, with a little stream running through it, a vermilion sunset dying out along the horizon. "Flecked with Leafy Light and Shadow" is a green New England wood interior, cool and moist, in strong contrast with the tropical light and color of "In a Garden," at Bermuda. Two drawings of Japanese (or Korean) glazed pots and vases belonging to the Morse collection were not catalogued.

THE GRAFTON GALLERY'S annual shows, according to The Pall Mall Budget, are the most interesting ones—at least of modern pictures—that take place in London. The editor says that its rooms are the only place where one can really form some idea of the spirit at present animating European art. "With a fair sprinkling of the more artistic younger Englishmen, a full dose of the new Scotch school, and a pinch or two from Holland, Belgium, and Germany, there is combined a powerful admixture of work from France." The United States is strongly represented at the present exhibition by Whistler, Muhrman, and J. W. Alexander, but these artists, presumably, are all credited to England. "Whistler has never surpassed the two marines 'Dark Blue and Silver' and 'Violet and Silver—a Deep Sea,'" says The Pall Mall Budget, and of Mr. Alexander's work, it speaks in the following terms of unqualified praise: "We admired his portraiture at the New Salon; remarkable as it looked there, it looks still bolder and broader here. The modelling of the faces of 'Portrait in Black' and 'Portrait in Gray' is very vigorously expressed, with a



broad comprehension of the characteristic planes, and the treatment of the dresses on the rough canvas perfectly agrees with the style of the heads. One is reminded of Veronese by this large grasp of essentials, and this robust disdain of all trivial or superfluous detail. Nowhere is this breadth weak, washy, or inconsistent-looking. It seems demanded by the style, and backed up by the firm, strong character of everything that is brought under treatment." We reproduce from The Pall Mall Budget its sketch of the "Portrait in Black."

#### THE WOMAN'S ART CLUB EXHIBITION.

WE have noticed with pleasure that the exhibitions of the Woman's Art Club have improved from year to year. This season's exhibition at Klackner's Gallery was no departure from the rule. With few exceptions the works shown would present a creditable appearance at any of the larger exhibitions. We noticed that most of the figure painters are working in very low tones and in a half light, the object, we suspect, being to avoid certain obvious difficulties. But others supervene, and we must say that they are fairly attacked and in several cases conquered. Miss Anita C. Ashley's "A Quiet Hour" shows a young woman extended on a sofa, and spoiling her fine eyes by reading in an obscure corner. Her "Portrait" is also in a very dim light, the effect of which on the dull greens and blues of the dress is very well observed. Julia Henshaw Dewey's "At the Gate" is a little girl, very well drawn, standing at dusk in the gateway of a cottage garden. Harriet C. Foss's "A Flower-Maker" was the largest and one of the most thoroughly considered figure pieces of the exhibition. The young woman is at a table before a window examining a spray of natural roses taken from a bunch in a glass upon the table, which also holds the materials and implements of her trade. It is a very promising performance. Emily Slade's "Child and Kitten" again are painted in the same manner. The girl is seated in a grape arbor, and the fresh leaves and green clusters make a charming background for the delicately drawn head. The only well-studied nude was Louise Cox's "Lotus Flowers," a young woman bending to gather the pink blossoms, a few of which are already disposed in her auburn hair. Her husband's influence is very strongly evident in this little piece, but it has decided merit. Miss Mary Cassatt's "Modern Women" is a reduction of her large decoration in the Woman's Building at The World's Fair. "The Banjo," one of her colored etchings, is more interesting. It belongs to Mr. Durand-Ruel. An example of Madeleine Lemaire, a water-color of "The Curé," was lent by Dodd, Mead & Co. A number of Adele McG. Herter's excellent water-colors of Japanese figures and interiors were shown. The influence of the Holland school was apparent in Amy Cross's "Good Friends"—boy and goat; in Clara W. Lathrop's "Dutch Interior;" in A. Hugenholz's "Shepherd and Flock" by a pine wood, which reminded one strongly of the late Anton Mauve; and in Clara T. McChesney's "The Noonday Meal," a kitchen interior, with a woman cooking. Helen Maitland Armstrong's "Sketch for Stained-Glass Window," of which we give a reduction, was the most remarkable of several decorative designs. Matilda Brown's "Sheep in the Clearing" was an excellent study of animals. Very enjoyable, also, were Josephine Wood's young girl, "Resting;" Kasimir Dziekonska's pastel drawing of a "Head of a Young Girl;" Rosalie Gill's "Cherries" and "Dessert;" Haynes C. Coventry's "Chez Nous," two ladies examining old

china; C. T. Hecker's "Roses;" Mary Robertson's "Study of Miss P.," "Da Marina, Capri," and "A Capri Terrace," the last a water-color sketch; K. M. Huger's pastel, "Hop Pickers;" Ella Condie Lamb's "Karl;" Rhoda Holmes Nicholls' "Roses;" E. M. Scott's two drawings of roses, and Dora Wheeler Keith's "Portrait of Laurence Hutton."

#### A PROTECTIVE SOCIETY OF ILLUSTRATORS.

AN association has been founded in London whose objects are "to protect the artistic and personal interests of all illustrators, to ensure them an adequate return for their artistic labors, and to encourage and develop all methods of illustration and of reproduction." A representative of The Pall Mall Gazette called at the editorial

Mr. Clement Shorter, the editor of The Illustrated London News, The Sketch, and The English Illustrated Magazine, said: "I wish the new Society every success possible, but I doubt if it will achieve much. So far as it will organize black-and-white men, and bring them into closer relations with editors and proprietors, I welcome it. But it seems to me that the idea of a trade union, such as I gather there is some desire to make it, is absurd. The Society cannot impose its terms on young and unknown artists, and the well-known men are able to make their own price."

In reply to the question: "Do you think it legitimate that a paper should borrow electros of an artist's picture?" Mr. Shorter replied: "Most certainly, if the artist likes it, or the publisher likes it. Why not? Mr. Macbeth is pleased to ridicule the notion that artists like the advertisement of such a reproduction. But the proof of the pudding is in the eating. I made one hundred formal applications to artists at recent exhibitions for permission to reproduce. About ninety granted it at once, six regretted that they had sold the copyright, and four asked for payment. If they do not like the advertisement, why do they do it? And as for the question of reproductions from books, why here" (and Mr. Shorter laid his hand on two electrotypes) "is a letter from one of our best-known publishers offering me permission to use these illustrations. And this altogether without solicitation on my part. If the artist likes to stop this, by all means let him do so. Let his agreement be so drawn with his publisher. For my own part, I think he will find it more to his advantage not to interfere with the relations of his publisher with the press. But that is his affair, and the Society may frown upon the practice if it choose. After all, to stop it will hurt the artist more than illustrated papers. It is not of much consequence to us."

Mr. Jerome K. Jerome, the editor of The Idler and To-Day, said: "It doesn't seem to me that the Society is going to work well when I can get any clever young man fresh from the studios to draw excellently at a cheap rate. Where does he come in in the scheme? And who is to stop him 'blacklegging'? They can't picket down Fleet Street and the Strand, and hit other artists on the head. To exact a certain price is a nice ideal, and all very well for the established reputation. I find no fault with artists for doing so. But an artist, like a literary man, makes a humble beginning. I was glad enough to get 4s. a thousand words for my first book."

To the inquiry, "Do you, as an editor, think it unfair that a literary man should contribute to your columns and retain his copyright, while an artist loses his?" Mr. Jerome said: "As an editor, I may say my artists do nothing of the kind. For I only buy rights of reproduction. Practically, it does not matter very

much, for most of them leave their originals knocking about the office. But theoretically, I admit it does matter. I could not give an opinion on such an abstract question off-hand. But this I will say, that it is obviously hard that a paper should buy a picture for reproduction, and sell it afterward for a higher price than was given to the artist. The matter, I agree, needs going into."

AT the art galleries of Klackner & Co., recently opened at 7 West 28th Street, are to be seen new etchings after Meissonier, Leon Moran, and other painters; an interesting collection of water-colors and a number of paintings in oils, among which a "Pierette" by Robandi, a picture of late eighteenth-century costumes; "News from Versailles," by Delort; and a "Vintage Festival," by Mr. W. Magrath, are the most attractive.



DESIGN FOR A STAINED-GLASS WINDOW. BY HELEN MAITLAND ARMSTRONG.

(SHOWN AT THE WOMAN'S ART CLUB EXHIBITION, NEW YORK.)

rooms of some of the leading illustrated journals to find out how the movement was regarded there.

As to the desire of the artists to ensure an "adequate return" for their "artistic labors," Mr. Small, one of the oldest members of the staff of The Graphic, exclaimed: "Adequate return, indeed! Why, prices just now are splendid. I remember a time when I got 7s. 6d. for a drawing, and thought it good. Let these young artists—these amateurs—first do their work and make their names, and then ask for more pay. Your strong man—the man with an individuality—naturally gets talked about; his work is wanted; therefore editors approach him, and he can, to a certain extent, make his own terms. Of course, if the matter were an absolutely impersonal one—if artists were machines—then such a trade union as is contemplated would, no doubt, be useful."



## MODERN FRENCH PAINTING.

## III.—ALLEGORY AND DECORATION.



It is, perhaps, not superfluous to remind the reader that since European art began its great works have been the decorations of public buildings. But this century has produced little in that way, and, out of France, nothing of lasting value. The best of the English attempts—Ford Madox Brown's in Manchester and those of Maclise and others in the Houses of Parliament—are but ambitious failures; and it is generally owned that the frescoes by Cornelius and Kaulbach in Munich are little better. We have, so far, but one public building—Trinity Church in Boston—which has been decorated in anything like the style of the churches and palaces of the old world, although we have great expectations in the Public Library of the same city. But of easel pictures and the like, they being movable property and often in the market, we see much and hear more, so that to many they seem to constitute the most important part, if not the whole of art. Owing to the fact that The World's Fair had its commercial side, there were few serious works of a decorative sort, even in the French exhibit. Puvis de Chavannes, who, with all his shortcomings, is one of the best decorative painters living, sent nothing; there was no example of Baudry; and the little studies by Delacroix in the loan collection, though of very great merit, were not representative. Some notion, however, of the general aims of French decorative work of to-day was to be gleaned from the Government exhibit in the Liberal Arts Building and from the works of about a dozen painters in the Fine Arts Building.

An artist is no exception to the general law of humanity; an individual, however original, is at bottom one with the mass of people, and cannot express himself fully without speaking for the mass. For this reason the greatest artists have always been willing to sacrifice everything else to carry out great decorative works, and have chosen their subjects and formed their style to be readily understood, at least to some extent, by all. Lesser men, sharing their ambitions, follow them, and thus the style becomes that of a nation or of an epoch. The visitor will never understand what is meant by a "school" of art if he does not bear in mind this perfectly legitimate influence of the great public—not the public of picture-dealers or picture-buyers—on the artist, leading him back from particular to general themes, from peculiarities of observation or of handling to a mode of seeing and rendering nature which the majority can appreciate. The outcome is a style—the style of a school, which individuals may modify but not change essentially.

Perhaps the best example, all things considered, in the Fine Arts Building, was Mr. Charles Lebeyle's "The Shepherd and the Sea." The allegory is at once comprehensible to any one who has ever spent a summer on the sea-coast, and who knows what a fascination the sight of blue water possesses for the landsman. The sea in Mr. Lebeyle's picture is the Mediterranean; it fills the opening between two gray rocks in the foreground; it opens out between rocky islets to a faint, vaporous distance; it takes on human form at a smiling and beckoning Nereid, from whose seductions the poor shepherd under his wild olive-tree prays with lifted hands to be delivered. The shepherd's dog sees nothing of the vision, which has sprung up in his own brain. The ease and certainty with which the story is told, the purity of line, the harmony of color, the absence of any bungling did, not blind us to the fact that the problem is essentially the same as that which Bastien Lepage has failed to solve in his "Joan of Arc," and that the expression of the shepherd's face is as subtle as that of Mr. Burne-Jones's "Merlin." Yet Mr. Lebeyle has not a very great reputation; he is merely one of the more serious painters of the contemporary French school, and it is possible that he might never have been able to produce anything like this beautiful piece of work if he were not supported by the general practice of the school.

Mr. Alfred-Pierre Agache's "Vanity," though in some respects superior as a painting, is not so successful as an allegory, principally because the features of the handsome young woman seated on a stone parapet with a

crystal ball in her hand are not those of a particularly vain person. Perhaps she represents rather Truth, for she seems to despise as much as the poet at her feet the symbols of vain glory, military, literary, and artistic, spread out on the marble seat below them. The composition is a very beautiful one, both in line and color. The frame is circular. From a background of pale blue sky and white marble, with a faint range of rocky hills showing above the top of the marble seat, is relieved the beautifully drawn figure of the young woman clothed in black velvet, with a dull red scarf thrown over her bare shoulders. The poet who leans over the back of the seat has a golden laurel wreath about his head. Both are apparently portraits and not idealized types, a circumstance which does not add to the intelligibility of the picture. Below them, as we have intimated, are sword and cuirass, books and vases, over which the poet muses, and which his fair companion seems to regard with contempt. Mr. Henry Leopold Levy's "Death of Eurydice" was a showy but not very imaginative rendering of the well-known subject. His Thanatos, in the likeness of a gaunt and eager black-haired youth, who rushes down through the branches to snatch away the girl from her lover, is rather a good conception, spoiled by a gaudy aureole of red and orange. "On the Brink of the Abyss," by Mr. J. B. A. Nemoz, was merely an academical composition of two nude figures, meaning nothing; and Mr. Louis Chalon's "Circe" was only a showy piece of theatrical decoration "in the key of blue."

This is but a small display of the sort of work which brings art into line with the general intellectual movement, but it was more than could be found elsewhere in painting, for the attempts in the British section cannot be spoken of as though they were successful. In sculpture, as we have seen, the French made a remarkable showing. The use of the nude in art has its highest justification in such works as we have been considering. Forms which are to appeal to all men must necessarily be more or less abstract. What is temporary and accidental must disappear. Our modern attire, in particular, impedes and destroys the effect of any expressive gesture. Our caricaturists are well aware of the fact; they have only to take any great masterpiece and clothe the figures in modern dress to produce an irresistibly comic effect. But it is not enough to relieve the human form of the accidents of clothing. The more general the theme, the more the nude form itself requires to be generalized. Thus the works that we have been describing depart considerably from realistic representation; lines are simplified, the prominences of bones and muscles subdued, blemishes ignored, the light diffused, high lights kept down, shadows lit up. The form as a whole is more fully seen, its action and expression more apparent than in nature. When the nude is so treated, even though without any didactic or poetic meaning, the work is one of style, and related to the ideal. Jules Lefebvre's "La Cigale" was, perhaps, the purest specimen of style in the French galleries, but the same artist's little "Magdalen," in the Loan Collection, was even better. Of larger and more striking works, Mr. Raphael Collin's "Youth" and his "On the Sea-Coast" were the most notable. The latter is a very large, oblong canvas, with five nude figures, all top obviously drawn from the same model, dancing on the sand and beckoning to two others at a distance to join them and complete the ring. The figures are too slender for perfect beauty and too frankly Parisienne to be idyllic; but the harmony of their lines, held together by the long sweep of the coast, and of their delicate carnations with the pale tones of sand and sea under a still tender morning light, is exquisitely felt. "Youth" is a shepherd and a shepherdess, both nearly nude, in an idealized landscape. The flesh tones are well contrasted, but the girl is too fair for her supposed mode of life. A peculiarity of Mr. Collin's technique is his use of minute hatchings, which, at the distance at which such large pictures must be seen, give an uncommon transparency and softness of texture to the flesh.

Very different was the "too, too solid flesh" of the Bacchanals in Mr. Albert Fourié's "Spring," which looks like stone, though it is doing much to fulfil the poet's desire by melting in streams of perspiration. The effect is, of course, a natural one; it has been only too well observed. That violent exercise does handle the muscles, every one has observed; and that the effect of strong sunlight on a complexion varnished with perspiration is to variegate it with sudden reflections, like those which we are accustomed to seeing on hard and polished objects, any

one may readily prove to his own satisfaction. Still, Mr. Fourié seemed to us to have overdone the business. It is another question whether the effect, as he saw it, was worth painting. There is nothing else in his picture. The ostensible subject is but an excuse for painting the nude in violent motion and in full sunlight, its tints broken by all sorts of green and violet and yellow reflections. That is all that his wine-excited troop of men and women are rushing through the young foliage and tearing down the blossoming apple branches for. It may be objected that there is nothing ennobling or beautiful or ideal about such a subject, so treated; but we must not forget that the beauty of sunshine is, in art, a modern discovery, and that ideals must change, and that there is no way of renewing them but by naturalistic study. Considered as an attempt, not altogether unsuccessful, in this direction, Mr. Fourié's picture does not stand in need of an apology.

Mr. Henri Eugène Delacroix's "Toilet Champêtre" and "Awakening" were less determinedly realistic than Mr. Fourié's work. Though out-of-doors subjects, the figures have evidently been painted in the light of the studio. "Le Reveil" is a rather fleshy nymph, viewed from the back, who is supposed to have just arisen from a refreshing slumber on the wet ground near an unwholesome-looking pool in the woods. But there is excellent painting in the figure. Mr. Alfred-Philippe Roll's "Women on the Grass," both seated, partly draped, viewed from the back, was remarkable chiefly as an attempt to gain a certain ensemble by the use of a very heavy impasto execution. The color is much blended, yet the modelling is more forcible than delicate. There is an open-air effect obtained by obvious disregard of the local tones, strong relief in spite of hard outlines, good color, although everything except the flesh and hair of the figures might have been done without nature. Mr. Alexis Axille had two rather pleasing nudes, of which the best was "Love and Folly" as a girl dancing with a boy. The color of his "Huntress" was rather bricky.

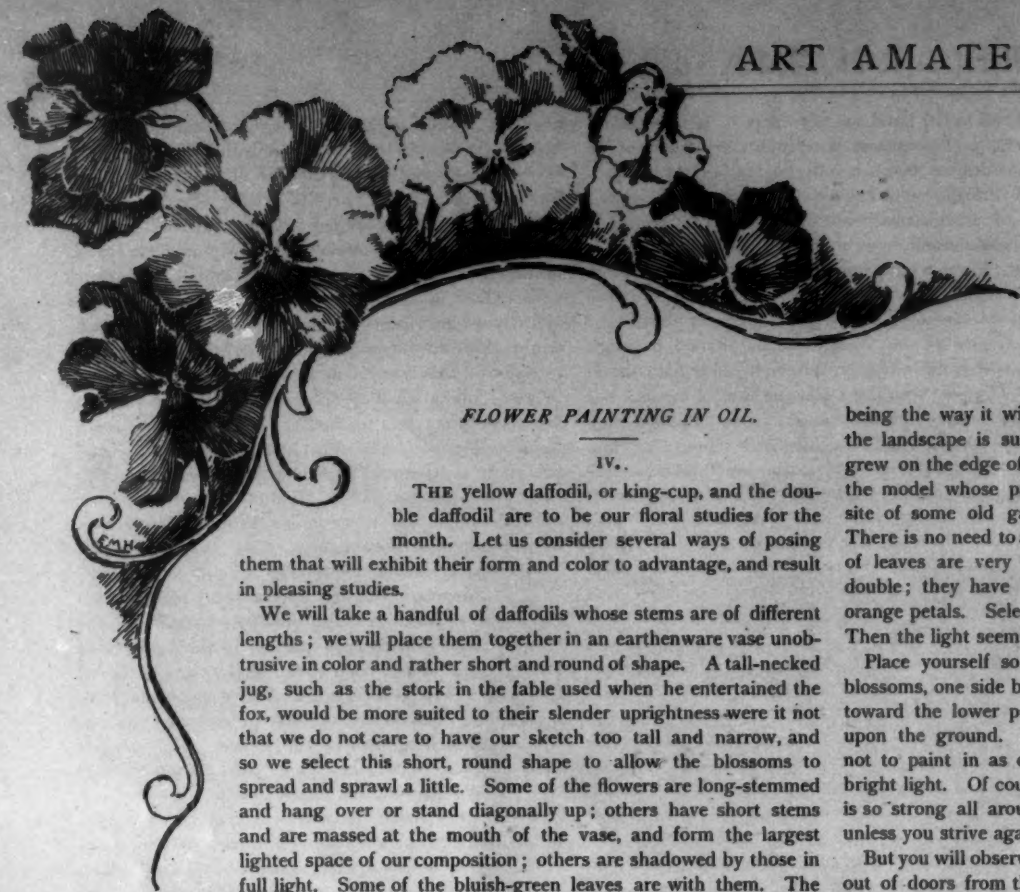
There was a considerable number of works that were neither careful studies of the nude nor intended to convey any idea, the reason for whose existence is that they are simply decorative in the usual sense. The biggest, though by no means the best of these, was Mr. P. F. Lamy's "Spring," so entirely meaningless and theatrical as to make Mr. Fourié's "Spring" seem quite an intellectual performance by contrast. It would, if reproduced in embroidery or in tapestry, make a showy drop-curtain for a theatre. In a grove, with an undergrowth of peonies and rhododendrons, a number of very pink-and-white ladies are promenading, robed in nothing but the shadows of the greenery. Some peacocks spread their tails for screens, but none of the fair ones avail themselves of their protection. Mlle. Madeleine Lemaire's "The Fairies' Car" was a much solidier piece of work. The fairies are stage fairies in a car of gilt pasteboard, drawn by winged cats through a sky filled with dark purple clouds. But there is a pretty effect of color, and the life-size figures are well handled. Mr. Albert Maignan's two panels, "The Birth of the Pearl" and "The Siren's Couch," were very pleasing fantasies, in which graceful figures appear half floating in sea water, surrounded with corals, streamers of sea-weed, and pearly sea-shells. They are the more remarkable because the artist's "Death of William the Conqueror" is a conventional study of the nude model, low in tone and entirely lacking the two qualities of life and color that give exceptional value to his decorative pieces.

Finally, Mr. E. J. Aman had two beautiful little paintings in the archaistic style that has lately sprung up in France as a sort of protest against that excessive relief that destroys both outline and color. One may trace in them a kinship with Japanese prints, with modern English illustrations of the Walter Crane and Kate Greenaway kind, with the fairy pictures of the Scandinavians Munthe and Larsson, and, perhaps, as much as any with Gothic stained glass and miniatures. But with all this large circle of alliances, which might be extended to include Mr. Whistler and several other impressionists, and which shows how widespread the revolt against merely illusive relief has become, these heads have a distinct character of their own. "Venice" was a pretty auburn-haired damsel, in Doge's cap and ermine cloak, against a background of tapestry wrought with ancient galleys and conventional waves; and "Sicily" was a charming Bacchante with flying pink ribbons and red-hooped tambourine in a flowery grove by the blue sea.

ROGER RIORDAN.



## ART AMATEUR.



### FLOWER PAINTING IN OIL.

#### IV.

THE yellow daffodil, or king-cup, and the double daffodil are to be our floral studies for the month. Let us consider several ways of posing them that will exhibit their form and color to advantage, and result in pleasing studies.

We will take a handful of daffodils whose stems are of different lengths; we will place them together in an earthenware vase unobtrusive in color and rather short and round of shape. A tall-necked jug, such as the stork in the fable used when he entertained the fox, would be more suited to their slender uprightness were it not that we do not care to have our sketch too tall and narrow, and so we select this short, round shape to allow the blossoms to spread and sprawl a little. Some of the flowers are long-stemmed and hang over or stand diagonally up; others have short stems and are massed at the mouth of the vase, and form the largest lighted space of our composition; others are shadowed by those in full light. Some of the bluish-green leaves are with them. The vase has blues or purples and browns shading into each other; the background is brown and yellowish; the table on which the vase is placed is covered with a cloth of a light but dull greenish hue. Look at the arrangement you have made in a mirror so as to see if it seems natural and unstudied, yet at the same time shows the flowers to advantage.

We do not wish to have the composition spotty and unconnected, and we do not wish it to be made monotonous by showing too many blossoms in the same position. And yet we would avoid a diversity evidently studied, such as each flower going off from the centre at regular angles. The yellow flowers, with the surroundings just mentioned, will be a study of yellow, green, and brown. The blue or purplish vase, with its glistening high light and deep shadow, will help the harmony with its small note of contrast. You will observe that the free outer petals of the flower are a lighter yellow than the intensely yellow cups, and that the shadows of these flowers, with such surroundings of olive green and brown, will have green and brown tints in them, and the blue green of the leaves will have a warmer hue than it otherwise would.

If the same handful of blossoms is put into a glass vase, we might vary the effect considerably by a change in the lighting of the model.

We will, indeed, leave the flowers where they were beside the window, but will change the point from which we view them. We will move farther into the centre of the room, so as to see the light shining on the edges of the flowers and shining through them, and partly through the transparent vase. The shadow of the vase upon the table will then seem to fall either horizontally across or rather toward us than toward the background, as it did when lighted as at first. The background will seem very dark behind them; it will be the shadowed wall just beside the window.

Or we might pose our handful of daffodils as in The Art Amateur color study by Bertha Maguire (Catalogue No. 17), falling from a basket a mass of varying shades of yellow and gray. In that study of the flowers in a basket, except in the depths of the cup or where they throw yellow reflections on each other, the darkest shadows have a reddish brownness in them due to the color of the objects near them. The plane on which the basket rests is reddish brown, the background shades from reddish gray to reddish brown; so it seems that this tint is on every side of the blossoms except the side the light comes from, and so, of course, it throws its hue into the shadows of light-colored objects, such as these daffodils.

The whole plant growing in a pot might be taken as a model, the leaves and buds and blossoms arranged just as they grow, painted against some agreeable background.

But these dark backgrounds, these vases and baskets, remind us that winter is still here, while the very meaning of these flowers is that spring has come. Let us, if we can, paint it in its spring-like surroundings as it grows.

You may find it in a garden border, or where it is growing in the newly springing grass. The brown leaves still linger here

and there, violets may bloom near, purple spots of color among the green, and when we take a lowly seat on a level with our model, we see it against a tangle of brown-stemmed bushes or a rough fence, or the distant landscape that is blue and purple with the air, or filmed with the green of young leaves. We may either paint a slight suggestion of this or the general varying tint of the distance. Of course, we must not paint the distant landscape strong enough to interfere with the important part of the picture—the flower. Nothing in the background landscape should be made so bright as the flower and nothing so dark as its green leaves, where they are in shadow. This will exhibit the flower best, besides

being the way it will probably appear to you in nature if you are near the plant and the landscape is sufficiently distant. It would be even more beautiful if this flower grew on the edge of a pool, and we could see it reflected from the water also. But the model whose painting I shall describe grows in a grassy meadow, the forgotten site of some old garden, perhaps all that remains of some deserted homestead. There is no need to arrange this bunch. The blossoms, the buds, and the green sheaf of leaves are very happy in their natural attitudes. These flowers chance to be double; they have large cream-white petals, at whose base are short yellow and orange petals. Select for this study the late morning hours of a quiet sunny day. Then the light seems to last longest in somewhat the same position.

Place yourself so that you see the sunlight falling from one side on the bunch of blossoms, one side being thus brightly lighted and the other side decidedly shadowed toward the lower portion, and you will see the definite shadows the plant throws upon the ground. You must prepare to paint rapidly, and to remember all the time not to paint in as dark tones as you will find yourself inclined to do out in such bright light. Of course you have shaded your canvas from the sun, but still the light is so strong all around you that you will be led to darken all your painted shadows, unless you strive against the temptation.

But you will observe how light the outer landscape really is by looking at the sunlight out of doors from the depths of a shaded room. The window-frame, all in shadow, seems black. Out in the lighted world beyond, nothing is so dark as that black frame; not the shadowed side of the dark tree-trunks—nothing.

Everything is bathed in and reflects an all-pervading light. We do not wish to paint it so light as to seem weak and unreal, and it is true also that our lightest paint does not come near the brightness of the sun-illuminated surfaces we are representing, and that our range of force in color from white to black is small; so we must make the most of it, and dare not leave out altogether the darker tints or we will have too little left. But if you do paint your sketch as dark as you will at first be inclined to do, you will find the result almost inky in the ordinary light of a room. All the fine distinctions of brownish greens and blacks that you have laboriously made in the bright sunlight are one mass of sadness in the house where it is destined to be seen.

This month also offers the dogwood blossoms. Paint a branch of them against the blue sky, or a bough of pink peach blossoms, or the leafless early magnolia, white or purple pink, similarly placed; or mass them in a vase, or arrange a spray to come across the canvas. These should all be viewed at a sufficient distance to be seen as a whole, and painted broadly. For small, minute studies there bloom now the purple violet, the hepatica and anemone, and other dainty and pale wild blossoms of the spring.

In painting these latter, it is well to remember how much of their beauty seems to depend upon seeing them as they grow. Gathered and arranged at home in vases, they are apt to be uninteresting and insignificant to us, while among dark mosses and the sombre grays and browns of the woods they had a thrilling charm. So, in painting them, unless singly for a study, reproduce somewhat in your picture the conditions of their growth. **PATTY THUM.**

#### NOTES AND HINTS.

NO more popular flower than the pansy ever bloomed. These little purple and golden beauties seem to be universal favorites, and sell better than any other flower, not excepting the royal rose. If you are a poor art student with limited means, buy one or two pots of strong, healthy plants with pretty irregular blossoms. The geometrically correct flower is never artistic. Make a small pansy frieze, painting the flowers as you see them, and then turning the pot to bring other pansies into view. One or two pots standing and one lying on its side will give the material for a pretty picture. In the frieze you need not paint the pots at all, but merely the ground. After using them in the pots, you may pick the blossoms and paint them in a glass, a vase, a basket, a roll of birch bark, or anything dainty that suggests itself to you. Violets and clover are always popular, and so are the hackneyed yet always beautiful wild roses. Remember that the attractive small piece sells much better than the imposing large one.

THERE is not any mystery in the due care of water-color drawings. They require only security from sun and damp and dirt. When kept in a portfolio or in closed drawers, they will, if such receptacles are con-



PEN STUDIES OF PANSIES. BY E. M. HALLOWELL.



structed properly, be safe from these united evils; but whatever may be the temperature in which they are maintained, it will be found necessary that they should from time to time be subjected to light and warmth, with its ventilating influence. When exhibited in frames their charge is no less simple. They are then always defended by glass, which should be gummed or pasted to the frame. They should also be exhibited in sunken mounts to keep them from touching the glass, and should not only be pasted into the frame at the back, but additional security from damp walls, against which they may be hung, should be obtained by the use of the patent painted cloth. In moving drawings, when in folios or boxes, care must be used that they do not rub one another.

WHEN transparent and opaque colors are mixed their effect depends very much on what is beneath them. On a light ground they are seen mainly by transmitted light, and they appear of an orange cast; on a dark ground they are seen by reflected light, and they appear bluish. The same thing occurs in nature. Smoke, which is composed of transparent air and opaque particles of carbon, is orange brown when seen against the sky and blue gray when seen against dark foliage; similarly, clouds are warm-colored where the light strikes through them, comparatively bluish where they reflect the light; and so with everything else of the sort—opals, turbid water, pearls, mists, foliage itself in some lights. Such effects are easily imitated by mixtures of opaque and transparent colors, but very difficult to imitate if the painter confines himself to one sort of pigment. Thus, if one has to paint the smoke rising from a chimney against a dark hill, and a bright sky above it, it can be done with a single stroke of the brush if the painter will use a mixture of transparent brown with opaque white and just a point of opaque blue. This will appear blue against the dark hill and brown against the bright sky, just as the smoke does, and for the same reason.

APROPOS of this matter, Mr. Vibert brings up again the old controversy about the countries that have produced the greatest colorists. He is for the misty lands of the north—Holland, England, and Northern France. The question depends on what one means by color. If it be the play of mixed tints, as in flesh, or in a misty atmosphere, there the northern painters excel. If it be a harmony of strong, pure colors that is meant, the extreme south of Europe and the Orient have produced the greatest number of good colorists in this way.

To render the light of nature, the painter has only the subdued light of his studio or of a picture-gallery to count on, and even of that, the purest white he can use absorbs as much as sixty per cent. Again, the blackest black that he can obtain is at least five per cent lighter than the darkest shadows in nature. Even in painting an interior, then, he has but thirty-five per cent of the light that illuminates his subject to work with.

NEVERTHELESS, he can render effects of sunlight, but it is by tricks of opposition, by forcing contrasts and omitting half tones. Thus there is necessarily something theatrical about effects of sunlight and of high relief; and, if we wish for such effects, we must agree to ignore or pardon this theatrical appearance. It is, however, easier for young painters, and better practice, to attempt, at first, effects of diffused and subdued light, and not to attempt to paint sunlight until they have mastered the sort of light that can be painted to perfection. We would recommend to the young painter to have his studio so arranged that his picture will receive considerably more light than his model.

WE have shown already that it is possible to produce a certain degree of relief with the one pigment by different modes of handling. When two colors, or even two tones of the same color, are used, though without blending, another means of obtaining relief is added—that is to say, contrast. Take a sheet of ruled paper and blacken every second space with ink; you will have the appearance not merely of a striped, but of a cancellated surface. The rule is that where opposing colors meet (on the retina, it is understood) they intensify one another. Thus black is blackest where it adjoins white; white whitest where it adjoins black; green greenest where it

adjoins red; red reddest where it adjoins green, and so on. A slight effect of relief may therefore be secured simply by bringing contrasting colors together, the colors themselves being absolutely flat. The principle was

much used in Egyptian wall painting, and by the Japanese; it is also by those painters who have made a study of their methods, such as Whistler, whose foregrounds are often absolutely flat expanses of green made to come forward by a touch of red near the bottom of the picture. A little practice with contrasting or, as they are also called, complementary colors, directed to this end, will save the painter much trouble later; for nature is full of these scarcely perceptible gradations due to accidents of contrast, and of others so subtle that any attempt to render them by blending pigments will be sure to lead to a false effect.

MODELS sometimes receive high pay for posing in drapery made thoroughly damp to simulate clinging garments. In sculpture the figure is invariably modelled first, and the drapery is put on afterward.

MEISSONIER, it is well known, was determined to be correct at any cost of trouble or even of artistic effect. *Le Monde Illustré* gives several proofs of this in the form of Meissonier's own notes intended as memoranda

or addressed to friends, a selection from which appears in the catalogue of the collection above referred to. Some are occasional remarks of the painter written down by Mme. Meissonier. "I hope that my pupils after me," he was in the habit of saying, "will keep up and strengthen this tradition of sincerity, of force, of conscience, of truth which my work contains, and which I have always taught them." He would confide no part of his work to another hand. "Never can any one say that he has helped me in any of my pictures. I work out carefully, slowly, tiresome matters, such as drawing these lines (of a perspective plan?) myself. This carpet (in the picture of "La Chanteuse") has been done by my brush. I draw back from nothing." It is understood that Gérôme, for one, has important but laborious parts of his pictures painted for him by pupils or assistants.

HIS way of regarding both nature and art appears from the following: "I try to grasp things, themselves; if they were photographed, there would no longer be any pleasure in them, for there are really no amusing things in the world but those that have cost an enormous deal of trouble."

MEISSONIER admitted that he would not have made a good portraitist by profession, for with few exceptions he had succeeded only with sitters whom he liked and knew well. He was not satisfied with painting things as he saw them; he had to understand how they came to have such or such an appearance. Though he claimed to remember every drawing that he had made, he also claimed that he did not reduce his knowledge to general formulae: "Before nature, I know nothing in advance"—not even, it appears, what size he was going to make his picture, or how much he was going to include in it. This is the reason that many of his drawings and some of his paintings have been extended, in one direction or another, by bands of paper or of canvas glued on. Meissonier had a strong dramatic imagination and an uncommon sense of harmony, yet they were both occasionally smothered by this devotion to literal fact.

PAINTING is such a sincere and candid art that if a man does not know how to paint he cannot conceal the evidences of his incapacity. The only way to seem to paint well and brilliantly is really to do so. To attain to this end, he must first learn what it is he has to do. Then, at the expenditure of all the patience and pains at his command, proceed to the work in hand, and if he has in him the making of an artist, he will succeed.

IN insisting on patience and pains, as opposed to slovenliness and carelessness, it is not meant that one should give undue importance to detail. The whole is the first and most important consideration; the details come into their places afterward. One must be careful not to bring forward, by devoting to them too much attention, any facts which he would see, if glancing freshly at the subject, are not especially noticeable.



PEN STUDY OF  
CARNATIONS.  
BY L. LESTER.



## THE PAINTING OF SNOW AND ICE.

## III.—FALLING SNOW.



DIFFERENT aspects of snow as it lies on the ground have been discussed in the previous chapters. Snow in that way may be studied at leisure; it is a sort of still-life subject, as it were, compared with the restless, hurrying, falling snow, ever varying in its apparent monotony as it swiftly and silently accomplishes its task of covering the lean, bare bosom of the frozen earth. But let me warn the student that this apparent monotony is most deceptive, and is one of the pitfalls prepared for the superficial painter. True, if he but looks at a space directly before his eyes, the snow may appear to fall in certain regular lines with flakes of equal size, and about the same distance apart, and beyond this he does not look, but hastens to portray his snow-storm from this sample, repeating endlessly a tiresome succession of carefully spaced white spots, monotonous in form and color, as if showered upon his canvas through a flour sieve; but this is not nature, nor is it art; for Nature is never monotonous, and the true artist will look for variety even in her simplest forms; therefore in his picture he will give us an impression of falling snow rather than an attempted delineation of the actual snowflakes. There will be movement, sentiment, suggestion. By the variety of direction in the descending flakes he will show us, for instance, if the air is still, or whether a fierce wind is sweeping over the scene, lashing the pelted snow into sharp diagonal lines which meet the earth at an acute angle; or, again, by the slow, lazy, perpendicular chain of large, soft flakes, following each other with the regularity of a metronome, we will know that this was one of those gray days when the wind slumbered and the snow fell harmlessly, with no afterthought of treacherous drifts and dangerous avalanches. By observing thus, with an intellectual intuition, these indications of nature's moods, an impression of snow can be given by the painter's brush upon his canvas which will render his picture interesting through the sentiment he has endeavored to express, as well as by a clever technical representation of his theme.

The color of the shadows on snow of course varies considerably under different circumstances, but the general effect of snow in shadow is a warm, soft purple gray, turning under certain conditions of light to an almost sapphire blue. The more color one can force himself legitimately to see in these shadows, the more beautiful and brilliant will the effect be upon his picture; for this reason the painter begins with a variety of colors in mixing the shadows, and subdues them later to the necessary sobriety of tone that may be demanded. Such effects should be carefully studied from nature and faithfully copied upon the canvas, as in this case the artist cannot hope to improve upon nature. The colors needed for the painting of shadows on snow are: white, yellow ochre, madder lake, cobalt, raw umber, and a little ivory black. The shadows should be kept distinct in form, pure in color, and flat in modelling, with very little blending along the edges, while at the same time a hard outline should be avoided. In painting large masses of shadow, the color should be mixed in a sufficient quantity on the palette in the first place, as it is often difficult to match the same tone exactly, and a "patchy," unequal effect is the result, instead of a transparent tone.

## IV.—THE COLOR OF ICE.

As a kindred topic to snow, we take up the theme of its companion, ice. Apart from its prismatic quality of reflecting tints, ice presents variety in its individual and intrinsic coloration which is most interesting. There is white ice, and black ice, and green, and gray, and brown, and blue, and purple ice, according to the quality of the water frozen, the depth beneath the surface, the thickness and expanse of the ice, independently of the reflected color gained from its surroundings. All these considerations must enter into the scheme of the young painter's composition, for it will be hardly necessary to suggest to him the value of such variety when viewed in conjunction with the snow.

I have seen days when the broad river that flowed past my window was frozen smooth and clear, and the ice looked like one great Claude Lorraine glass, reflect-

ing the tones of the sky overhead, and turning darkly blue or dull gray under its influence, as might be. In contrast to the black, or in harmony with the gray ice, loomed up the snow-banks that bound the river, and these white walls were either crisp, and sparkling, or in the sun rays appeared sober and unresponsive (even, beneath heavy clouds, dingy), offering neither shadows nor reflections to vary their persistent monotony.

In the painting of these subjects an agreeable contrast is obtained by observing a body of water which is only partly frozen over, and also where the current, if it be a river, has piled up the loose ice in irregular masses along the edges of the rift. Here is a fine opportunity for subtle study of values and variety of color in a sketch, and when painting a subject of this character directly from nature it will be wise to make the color impression the strongest point of attack; the drawing must, of course, be adequate, but as there can be no fixed rules for the forms assumed by masses of ice and snow, we are not committed to these facts beyond the logical expression of light and shade. Still, it is reasonable to assume that the most prominent characteristic in the ice forms is angularity, and that under the influence of the clinging snow all angles become curves, and it is through an intelligent observation of these contrasts that we obtain some of the most agreeable lines in a composition.

M. O.

## LANDSCAPE PAINTING IN WATER-COLORS.

## IV.—WATER, LAKES, RIVERS, STREAMS.

A VERY different kind of study from the painting of the sea is afforded by the various bodies of water seen inland. The former, as we have already seen, constitutes a study in itself, while the latter, which in the shape of rivers, brooks, and ponds form a more or less integral part of the landscape, must naturally depend upon their surroundings to a great extent for the elements of picturesqueness and variety. The water inland is subject to many conditions which never enter into the consideration of such independent bodies as are represented by the "boundless ocean" plane. Let us consider first, then, these boundaries, which constitute one of the important elements of this difference, being most noticeable in their effects upon as well as one of the principal sources of interest in a composition. The banks of a river, for example, are full of significance, and by the variety shown in the quality and color of the earth, rocks, or herbage that border a stream, many of its peculiar characteristics are indicated. By the plants one sees growing in and around the water, it will be shown whether this be running or stagnant, and by their sturdy or fragile stems and leaves we may reasonably determine whether the currents are slow and sluggish, or swift and strong. The broad-leaved dock-weed, with its sturdy, thick-stemmed yellow blossom, indicates a fitness to brave the strongest tides; while the frail and delicate pond-lily attaches itself with long, sinuous, cord-like filaments to the muddy bottom of a stagnant pool; and here, surrounded by a malodorous (but picturesque) green scum, it develops its pure whiteness, rare perfume, and perfect symmetry, undisturbed by wave or tide. The clear waters of a sparkling spring seem to gain an added freshness from the crisp green cress they nourish, giving, with the soft mosses found along their borders, a charming opportunity for variety both of form and color in the handling of the painter's brush; while by the rank sedge-grass growing on dreary mud flats, the sportsman locates, through the mists of dawn, the remote feeding ponds "where wild fowl do congregate."

We may legitimately apply our imagination to the development of fancies in art, but it must not tamper with certain recognized facts of nature; thus, in the lines of the river-bank you are sketching, you must endeavor to express something beyond the merely graceful curve which forms so pleasing an accessory to your composition. This, it is true, is important, and has an influence upon your perspective which should be noted; but there is much more.

By his perception of certain structural forms viewed in combination with angular or rounded profiles, the artist will lead us to determine whether this level land is clay or sward, and will make evident, or at least suggest for us in his technical rendering of the same, the fact that these cliffs are made of crumbling chalk or hardy granite. Of course, the color will be an important exponent here, but it must not be indispensable; for the drawing should be so characteristic that the effect might

be equally recognizable if the whole painting were copied in black and white, or carried out in any monochrome, irrespective of local color. And here let me suggest an excellent test for the student who can be trusted with a camera (I say advisedly "trusted," for there is nothing more detrimental for the young painter than to copy, with its inevitable exaggerations, a photograph from nature).

Let him first make a drawing or color sketch—preferably the latter—and then proceed to take a photograph of the identical subject, making the picture plane within the same limits, as nearly as possible. On comparing the two, there will be many surprises in store for him, agreeable and otherwise; the latter, because he will see how clumsy his drawing of the structural forms is when placed beside the faithful transcript made by the camera; his granite rocks look like dumplings beside these hard, time-polished boulders traced by the sun; while the seams and scars which mark their weather-beaten sides, so full of significance to the geologist, are merely meaningless lines mapped out upon a formless surface in his sketch.

Of course, this will be most discouraging to the student, but it will teach him much. In the first place, his compensation will be a certain grace gained by the suggestions in his sketch, where he has chosen the beautiful and ignored the ugly details in what lay before him. The photograph copied *all*, both good and bad, and the artist who in turn copies the photograph is apt to assimilate as much of one as the other—perhaps more of the latter—and will surely be betrayed by the false aerial perspective and violent foreshortening, which will distinguish the disguised copy from the intelligent work of the free-hand draughtsman. Another cause of misrepresentation in the photograph is the confusing distortion of values, consequent upon the tendency of certain light colors to register themselves as dark, and of others of dark complexion to assume under this influence a paler tint, untrue to nature. Lastly, it may cause him to lay aside his camera in despair, and this is something gained at once; for far more artistic is even a faulty sketch from nature, with a grain of truth in it and some beauty, than the most careful representation of the same natural facts when copied from a photograph.

It is, of course, impossible to foresee the various effects of color which different bodies of water may present to the landscape painter—at least, in such a manner as to warrant the teacher in laying down arbitrary rules for the guidance of his pupil; nevertheless, a few practical suggestions may be found helpful in regard to combinations of color to be employed in painting certain familiar effects. I shall, therefore, give a few formulas.

When large bodies of water appear dark steely blue, the colors used are permanent blue, yellow ochre, madder lake, and lamp-black for the local tone, with the addition of raw umber and burnt sienna in the reflections.

When water is of a greenish color, vivid and transparent, we employ cadmium instead of yellow ochre and antwerp blue in place of the permanent blue. Raw umber and burnt sienna are always useful in the painting of water, no matter what the local color may be. When there are bright, sparkling lights upon the water, the color should be kept fresh and crisp, and these high lights touched in sharply with a clean brush without blending.

For such lights we use white, vermilion, a little light cadmium, or yellow ochre (according to the local tone desired), qualified by ivory black, used sparingly.

The reflected sky overhead, it should be remembered, always influences the color of the water, which must necessarily repeat the same colors as the sky to a certain degree; the reflected color, however, will generally be darker and grayer upon the water than the actual color as seen in the sky. In painting any body of water, therefore, in a landscape, the same list of colors may be used with modifications that have served to represent the sky. In such cases less white and more raw umber are employed in the local tone.

For a dull gray water under a stormy sky, the colors needed are white, yellow ochre, raw umber, permanent blue and light red, with the addition of ivory black and madder lake in parts.

It will be observed in any body of water seen under ordinary conditions that the coloration in the foreground is more vivid and brilliant, becoming grayer in tone as it recedes from the eye in distance. Permanent blue in any combination will always give the best effect, therefore, in the latter case, while the bright clear antwerp blue will furnish the necessary color for the former in painting water.

M. B. O. FOWLER.





IN THE WOODS IN WINTER." ENGRAVED BY BARBAUT AFTER THE PAINTING BY MONTBARD



## HINTS ABOUT PEN DRAWING.



## II.

HE suggestion of the model, only, is all one is able to give in rapid sketching. There is only time to catch the action in outline, or at best an impression of the shadows massed; but, no matter how rapid the sketch, it must never be done negligently.

Aim to draw rapidly and at the same time correctly. During a short pose, too much deliberation results in one seeing the model descend from

the platform almost before the proportions are decided upon. Those contemplating serious study should remember that draughtsmanship is very much weakened by a striving for "chic"—that often-sought-for quality in illustration—as it prevents one ever obtaining a correct portrait of a model; and a portrait which embodies the individuality of the sitter is what should be sought for, as that individuality was the thing which first attracted attention to the model. In the ateliers abroad the appellation of "chic" to a drawing is the most condemning criticism a professor can make.

A pen-and-ink sketch should suggest a composition in delightful light and shade, with the technical qualities so skilfully expressed that the beholder may enjoy it as a picture while almost unconscious of the medium used. But the worker should be very careful about the handling, lest the interest in the composition be wholly lost by the obtrusion of spotted shadows or a chaos of crossing lines, so that the interest in the subject itself is lost. Pen drawing should express light and shade instead of mere black and white; but this is not secured by forcing effects in making the shadows black and the lights pure white. Endeavor to keep the work high in key, so that the shadows may be as light as possible without decreasing the effect of light.

Study the half tones carefully, using only such as are essential, for in pen drawing it is difficult to model a face in all of its tones and half tones without making it appear black, and even if these are followed with the most careful observation, one cannot represent the delicacy of nature. Under ordinary circumstances a face is more luminous than its surroundings, and yet too frequently it is portrayed almost as dark as a piece of bronze. Work your head very light in tone, selecting only the most important shadows and paying especial attention to their shape or outlines, as these are what give form to the face.

Solid blacks are difficult to manage, and if a touch of pure black often sets off a drawing to advantage, it not infrequently spoils one. A face worked up with delicacy and care, with the idea that the effect is to be enhanced by a hat with a solid black rim, will fall perfectly lifeless against the plain black. Pure black is especially suitable for a certain style of work—"Mars," for instance, uses it most successfully; but it will be remarked that he rarely models a face, and that his work is mostly in outline. Believe in avoiding lines, and work in masses of light and shade; a white building against a tree is better if the building is not outlined, but is allowed to be a simple light mass against a dark one.

Work a considerable part of the drawing in the same way, so that it will appear simple in treatment; but do not carry this idea far enough to cause a "sameness" in effect. If possible, do the shadows dark enough in the beginning; draw the lines far enough apart to permit bearing on the pen, which increases the value of the color. Nothing spoils a shadow so much as working over it too often; but if it cannot be worked heavily enough at first (especially if the lines be perpendicular), draw over it with lines inclining slightly bias; this gives a transparent and agreeable quality to the shadow.

With a little practice a whole background can be put in with lines hardly varying in length or in distance apart; but be careful not to have lines ending in black spots, which are caused by bearing too lightly upon the pen at first and too heavily afterward. Beware of plaid shadows; they compose a mechanical and inartistic treatment most disagreeable to the eye.

In conclusion, I can only say not to lose one opportunity in working with a pen. Try every subject possible, from a landscape to a head, from a piece of architecture to a figure. No matter what the subject, wield an active

pen! Study the pen drawings of the best masters of both Europe and America. Look for the good points of every drawing; for instance, the artistic qualities of Mr. Taccassy's work, the simplicity of the drawings done by "Mars" and Monsieur Forain, and the freedom of Mr. C. D. Gibson's work. But do not copy any one's style; study it so as to discover in what lies its charm, and how certain effects are obtained. Seek to know the weak points (as well as the good ones) of a study, so as to be able to avoid them. As most workers are self-taught in pen and ink, and their work is the outcome of ceaseless study and experiments, it is but natural that there are many "theories" about the technical qualities of this medium, and yet probably not one worker in twelve draws in compliance with them, for it is difficult to shake off old ways of working.

The best thing that can be done is to direct the student to the right road in the beginning, that he may not become handicapped by having to try to find the way. Being thus equipped, let him look at Nature with all of her individuality and charm, and seek to depict her as she is to him. Do not let him try to work one way and see another, as it is unjust to the instructor and the pupil, and is as impossible to succeed at it as it would be to expect to become great through the efforts of another's brain. Pen-and-ink work is not difficult. Indeed, it is even easy if it has at its foundation fairly good drawing and determination to practise unceasingly.

MAUDE RICHMOND.

As Art Editor of The Century, Mr. Fraser says that he had often been asked how large a drawing ought to be made, or how many times larger it should be than the proposed reproduction. He replies that there is really no rule. A half reduction is very good—that would be one fourth the size of the original drawing. Therefore the lines must not be too near together or they will run into one another. While drawing it is a very good thing to use a concave glass, which reduces to any size, according to its strength. One can be bought at any optician's, the glass being the same as is used by short-sighted people.

Of all the reproductive processes, the "direct process" is the most satisfactory. The half tone is apt to be indistinct, for the picture is photographed through a fine network, the color only printing from the parts exposed within the meshes. If all the lines which form this web were placed side by side, they would quite fill up half of the space allowed for the picture. Therefore, Mr. Fraser remarks, "as you only get half the picture, they are very properly called half tones."

## THE ELEMENTS OF LITHOGRAPHY.

THE principles of lithography have already been described in The Art Amateur, but in the following, by Mr. Atherton Curtis, they are so lucidly set forth for the especial guidance of those who may wish to engage in this artistic medium of autographic expression, that we are glad to avail ourselves of his permission and that of his publishers (Fr. Keppel & Co.) to reproduce this useful little pamphlet: A lithograph is simply a crayon drawing on stone, done precisely in the manner of a crayon or a charcoal drawing on paper, the difference being that by means of a printing-press the drawing on stone may be multiplied as in etching or engraving.

The crayon used in lithography is partly composed of a greasy substance, which sinks into the stone wherever it is touched by the crayon. When the drawing is finished the stone is moistened with water, and as water and grease do not combine, the parts drawn upon repel the water, while the parts not drawn upon absorb it. A roller charged with greasy ink is now passed over the surface, and for the same reason the ink is repelled by the wet parts and adheres to every part drawn upon. A sheet of paper is then placed upon the stone, which is passed under a heavy roller. The ink becomes transferred to the paper and produces an exact facsimile of the original drawing made on the stone.

These are the principles upon which lithography rests,



though there are mechanical details connected with the printing into which it is unnecessary to enter.

For the artist who wishes to employ the process, a lithographic stone and crayons are all that are necessary. He has only to draw as he would draw upon paper with charcoal or crayon, and, the drawing finished, take his stone to the printer.

The best crayons are those of Lemerrier & Co., of Paris, which are made in three degrees of hardness, numbered 1, 2, and 3, no. 1 being the hardest.

Should the lithographer wish to make corrections in his drawing, work may be taken out by moistening a clean rag with benzine and rubbing the part that he wishes to efface. New work may then be done upon the effaced part. But this method can be used before printing only. After a proof has been printed, the lithographer is confined to adding new work or taking out old work with a scraper; he cannot work again upon the parts scraped out.

Besides the simple method of working directly with a crayon, the lithograph may be treated in various ways, giving great scope to the artist.

A soft, even tone may be obtained by rubbing the stone with flannel [which has been dipped into powdered crayon]. The crayon may either be rubbed upon the stone and afterward blended with the flannel, or rubbed upon a piece of paper, and the flannel dipped in the "sauce" thus made. A somewhat different tone may be similarly obtained with a stump. For using the flannel and the stump a special crayon, called "Crayon Estompe," is made by Lemerrier, though the crayons 2 and 3 may also be used.

A sharp high light may be got with a scraper, and in the same way a tone may be reduced in intensity. The lithographer may even do his entire drawing in this manner by blackening the surface of the stone with a crayon, and working backward from dark to light as in mezzotint. A sharp penknife will be found a good substitute for a scraper.

In addition to the various methods of work with a crayon, ink may also be used, either by itself or in combination with a crayon.

Lithographic ink is made in sticks. To prepare it for use, rub some of the ink dry in a saucer; then mix with soft water by rubbing with the finger, adding more water till the right consistency is reached. It is best not to prepare much at one time, as the ink soon loses its greasy quality, once having been mixed with water.

The ink thus prepared may be used in the ordinary ways known to pen draughtsmen, by drawing with a pen, by spatter, or by wash-work. The scraper may also be used as in drawing with crayon.

The weight of a lithographic stone is a disadvantage, but the lithographer is fortunately not confined to working on the stone. Specially prepared paper is made, upon which the lithographer may work exactly as on stone, and this paper is particularly useful in out-of-door work, being light and easily carried. When the drawing is finished, it is transferred to stone by the printer. The transfer is mechanical, and the drawing itself is transferred to the stone; that is to say, the transfer is not a copy of the original drawing, but the original drawing itself taken from the paper and placed upon the stone, leaving the paper bare. The lithographer may then make changes in his drawing upon the stone either before or after printing, in the same manner as if the drawing had been done upon the stone originally.

In using the scraper, care must be taken not to scratch the surface of the paper if it is desired to add new work in the part scraped, because, the preparation on the paper being removed, new work would not print. A tone may be reduced and new work added in the parts thus scraped; but if a high light has been obtained by scraping out clean, no work can be added in the scraped part.

There are various papers for lithographic purposes, one of which, manufactured by Lemerrier, is especially good. This is called "Papier bristol chine," and may be had either smooth or with a slight grain, the one for pen drawing, the other for crayon work, though the pen may also be used on the latter, or the crayon on the former.

Red chalk may be used to make the first placing of a drawing on the paper or on the stone, and as the chalk contains no grease, work done with it will not show in the printing. A hard lead-pencil may be used in like manner.

Care should be taken not to touch either the stone or the paper with the hand, as moisture is easily absorbed by them and shows in the printing. A piece of clean flannel placed under the hand is a safeguard. A. C.





"THE FAMILY MEAL." ENGRAVED BY BAUDE FROM THE PAINTING BY ELIZABETH NOURSE.

(EXHIBITED IN THE AMERICAN SECTION OF THE PALACE OF FINE ARTS AT THE WORLD'S FAIR.)





DRAPERY STUDIES  
BY MODERN ARTISTS.

- 
- 1. J. HIPPOLYTE FLANDRIN.
  - 2 & 3. J. L. GÉRÔME.
  - 4. ELIE DELAUNAY.
  - 5. FRANÇOIS FLAMENG.









## CHINA PAINTING

## TALKS ABOUT GRAYS.

## III.



LIKE fire and water, grays are good servants, but hard masters. We have been considering the grays that soften, harmonize, and, as it were, purify color; that give form, tone, and brilliancy, and come from a judicious handling and blending of pigments. These are our good fairies, and serve us well.

On the other hand are the grays that smut and destroy all things; they come from untidiness, carelessness, and neglect, and they are hard masters indeed.

A young girl came to me from a neighboring town for lessons. Her first request was for a "bright, pretty rose color." I named a color. "Oh, I have that, and it always fires a horrid, dirty tint," she exclaimed. I asked to see her outfit. The ground-glass slab she used for a palette was like Joseph's coat, and although there had evidently been an effort made to clean it up in honor of the present occasion, it showed unmistakably that her field of action had been a varied one. The brushes, bought probably from the village druggist, were for the most part without handles, and when not entirely stiff, were so clogged with color at the roots that they stood out in various fantastic shapes. The names on the tubes were scarcely legible, and the little bottle of lavender was corked with a rag. Was it strange she could not get a "pretty, bright rose color"? and yet this was as dainty a little maiden as one would wish to meet. Her slender hands were faultlessly cared for, and all the little feminine adornments tastefully chosen and worn. It is odd, indeed, what a vein of untidiness some persons develop in certain directions.

One cannot be too careful about everything connected with this work. How often do we hear the cry that there is so much uncertainty, "you never know how the work will fire"! If the work is intelligently and properly executed, we do know to a reasonable extent. Certainly the masterpieces of this most dainty of all the graphic arts are not the result of chance. Even the most disorderly person must experience a feeling of satisfaction in sitting down to a roomy, well-ordered work-table. One has more self-respect and confidence in one's own abilities when all the little helpers, clean and conveniently arranged, seem ready and willing to do one's bidding.

A well-known artist has said that a man should rise above his tools, and be able to give expression to his ideas with any sort of a brush. That may be gospel for some people and phases of art, but just plain, ordinary, every-day mortals are likely to need all the help they can get. The woodcarver has no thought of cutting with a dull chisel, and the engraver is most fastidious about the condition of his slender little tools of steel; so, in an art depending so much upon accuracy of touch, especially in painting figures, the best mechanical helps are needed. Little conveniences, too, that reckon their cost in cents, save dollars in time and worry. It may be "old maidish" to insist on them, but it pays.

A good light, a comfortable seat, and table of right height are indispensable, and the latter should be well furnished. There should be two good-sized bottles of turpentine and alcohol for cleaning brushes, and they should be in constant use while one is working; the alcohol kept clean for a final wash. It is by no means necessary or desirable to have a separate brush for certain colors. If properly cleaned, brushes will always be in condition to change from one to another; and a brush should never under any circumstances be put away dirty.

There should be four small but very wide-mouthed bottles for turpentine, lavender, alcohol, and balsam of

copaiva respectively, such as the brush may be dipped into quickly, for sometimes the fraction of a second decides for success or failure, and these must be kept absolutely clean; they can be bought at the drugstore, and they cost but a few cents. Three small bottles, each fitted with a metal attachment to the cork to throw a drop of fluid, such as cologne is put up in, also cost but a few cents apiece, and, filled with alcohol, turpentine, and lavender, they will soon repay such cost many times over in time, trouble, and material, throwing a drop exactly where it is wanted in grinding or tempering colors.

In whatever you may have to economize, do not let it be in brushes. Have plenty of them, and the very best. As soon as they are worn, get others; although with careful use a good brush will last a long time. For laying in heads there is nothing so good as a flat camel's hair, such as is put up in a metal ferrule, and with a wood handle. The short, thick hair is as soft to the touch as a baby's curl; with it color can be laid flat without blending on a moderate sized space, by using plenty of lavender, and the grays blocked in before it dries. Have three, to save time. They may be of different sizes: one for flesh tint, one for half tint, which can be run into the grays for hair and background, and one for emergencies. If it is necessary to blend, the finger may be



"SPRING." PLAQUE DESIGN BY M. LACHENAL.

used. There are brushes for the purpose, short and thick, cut square, or slanting like a "hare's foot." If you have the good luck to get one that retains the soft hair and springy touch that charmed you at first, cherish it, for you may never get another.

For finishing, the flat brushes are often useful, and for modelling the features, as well as for all detail, you want a "long painter," which must always be of large size and have an exquisite point.

All quill brushes should be fitted with short wooden handles. A curved steel scraper and a fine needle set in a handle are necessary; they often help to lighten and blend a tint, and the finger is always useful.

Have some convenient arrangement of colors on a sheet of window glass or a plain white tile. Never use a ground glass for this purpose; it wears the brushes more than working with them. Have plenty of room; the glass should be not less than 8x10. Put, for instance, at the bottom the two mixed tints, flesh and gray (a half tint); then above, and near together, such as are likely to be mixed hastily with the brush. Have one arrangement, and stick to it; it will save time hunting up the colors. See that all are tempered with lavender, or whatever is preferred for the purpose, to keep them open and in condition for working. Flux such as need it; never depend upon doing this with the brush. A portion of each color should be kept perfectly clean. Do whatever toning or mixing is necessary at one side. Never carry the gray to the flesh tint, but reverse the order.

The flesh tint must be kept perfectly pure. Add the proper grays to it in the picture and just where necessary, as some portions are left untouched, and if the color is smutted on the palette there will be no certainty about it.

The drawing, preferably made with carmine (water-color) and very faint, must be perfectly correct, and with as few lines as possible.

See that everything is ready before you begin, and know just what you want to do. Then work like lightning; for all depends upon getting the whole surface covered before the colors set, background as well, so as to blend. Do not try for detail, only broad masses of light and shade, and in many cases flat tints only. This done, dry the piece at once, to prevent accumulation of dust. It is best and most convenient to dry from the back. For this use a small gas stove that can be attached to the burner by a rubber tube; it costs fifty or seventy-five cents. When gas is not procurable, use a small kerosene stove with a broad wick, that does not smoke; it is just as good. One or the other is indispensable, as the drying must be done quickly. A wire bread-toaster, costing ten cents, serves to hold the china above the flame. Be careful not to hold it too near. Move it constantly from side to side, in order that it may heat gradually and alike all over; it should be made too hot to touch with the finger. Let it cool, and then go over carefully and patiently with the needle. Pick out every tiny speck of dust. It might be said that the success of the head depends upon this being done thoroughly; for if once fired in, the specks make trouble that cannot be remedied afterward. In some cases the scraper will do better than the needle.

After this proceed to model the head up slightly with gray—not much more than enough to define the features. Put in very little detail; keep everything soft, and on no account work up the first coat. The locks of hair may or not, as preferred, be slightly indicated with brown used very delicately. Folds in draperies may also be laid in lightly. Of course, all high lights must be preserved.

On laying on the first coat, use copaiva, with plenty of lavender to keep it open. The balsam is of a gummy nature, giving a body to the color, and when dry holds it so firmly that it can be worked over and over, with a good brush and a light hand, without being disturbed in the least; but it is better not to use it in modelling up. The lavender causes the colors to flow easily, and if not used in excess will dry in a reasonable length of time. Never touch the second time while the color is wet, and there need be no danger of working up. Repeat the drying over the stove often, and keep a sharp lookout for dust.

Always keep a record of every treatment; then compare and note the result after firing. These memoranda are invaluable for after reference. Patience and determination, with a light hand and correct eye, will overcome many difficulties, and a failure may be as good a lesson as a success. Always work from good models. Do not be satisfied with anything short of the very best that you are capable of doing, and let the standard of excellence be raised rather than lowered. C. E. BRADY.

## LANDSCAPE PAINTING.

## I.

THE designs for a game set, the first of which we give this month, aside from their special purpose will furnish many charming suggestions for landscape effects. If the directions that will be given for the treatment of each shall be carefully followed, they can hardly fail to lead to a better understanding than now prevails concerning the principles of this branch of ceramic art.

For our covey of "Partridges," fancy a day with the first dreamy tint of autumn in the air. The landscape should present a delicate gradation of grays, from blue in the sky, through violets, to a sunny yellow gray in the foreground. Prepare a tint of light sky blue, with a little balsam and plenty of lavender, as for tinting, and the same of pearl gray. Grind up all the other colors needed with a drop or two of lavender, so that every-





RED-HEAD DUCKS.



PRAIRIE CHICKENS.



AMERICAN WILD GESE.



PARTRIDGES.



WOODCOCKS.



MALLARD DUCKS.

GAME SET FOR  
CHINA PAINTERS.

DESIGNED BY

CHARLES VOLKMAR.



GAME FLATTER—WILD TURKEYS.

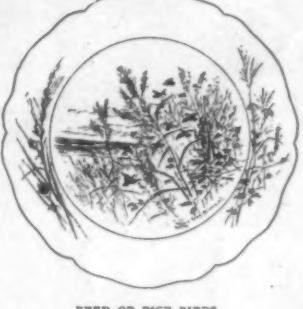
THE FULL-SIZE DE-  
SIGNS TO BE GIVEN  
MONTHLY UNTIL  
COMPLETED.



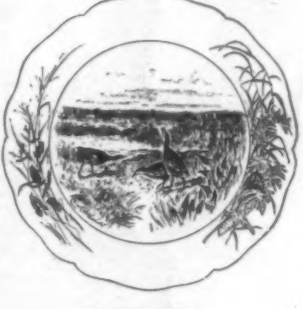
CANVAS-BACK DUCKS.



CLOVER PHEASANT.



REED OR RICE BIRDS.



VIRGINIA RAIL.



COMMON SNIFE.



TEAL DUCKS.

thing may be ready for use on the instant. Employ flat brushes. There is a camel's-hair brush bound with tin, with a short handle, that is excellent for this purpose. The size should be from one fourth to nearly half an inch in width. It is well to have a large stippling brush at hand, although it should be scarcely necessary to use it, as the more broken the tints are, the better.

After drawing in the birds and ferns with a delicate line of carmine water-color, begin at the top with light sky blue and a little bronze green, or turquoise green. Have a good full brush of color, and lay it on in a broad sweep over the whole space. Never mind the bushes; never mind the horizon. Use the light sky blue with just a hint of violet-of-iron, to give the warm, smoky effect. Carry the same over the field in the distance, adding a little brunswick black. Then break into the near edge of this a few flat touches of pearl gray and yellow brown. Bring this down to the foreground, with a very slight addition of ivory yellow in the ferns behind the birds, and green no. 7 in the shadow under the bushes at the right. Do all this quickly, and pay

no attention to detail. Before the color has a chance to set, touch in the clouds with sky blue and violet-of-iron, and perhaps a little black. Give flat strokes from side to side, and if the color is moist—as it will be if plenty of lavender was used first—the edges will be soft. Then block the bushes in slightly with brown green, green no. 7 in the shadows, and a very little moss green J in the lights. Brown green and chestnut brown may be worked slightly into the foreground, and also to indicate the shadows under the ferns, but *don't disturb the lights*.

Put in the birds with pearl gray and ivory yellow; round up with pearl gray and black and a little violet-of-iron in the head and wings, and blue and black in the legs and bill. In both the landscape and birds all must be soft—no sharp lines.

Dry the colors from the back at once over an alcohol lamp or gas stove. Then, while they are yet tough, go over them with the scraper and take out every tiny speck of dust or roughness. Give a hard fire to bring up the glaze. The picture will fade out considerably, and furnish a soft, harmonious ground to work on the second time.

For the second fire, it is well to finish the birds first. Model up the body with a gray of light sky blue, brown, and brunswick black, used very carefully, leaving the yellow markings. For the top of the head and wings use violet-of-iron and brown. The distant birds should be little more than gray, and the two in front stronger than the ones in shadow. Keep all the markings soft to give the feathery effect, and the strongest color on the nearest part of the body only; the outlines gray, in order to round them up.

Give the effect of stubble in front with touches of gray, chestnut brown, and brown green, leaving the ground tints for lights as much as possible. Pick out the ferns in the same way; give some a wash of delicate green, leaving others the grayish yellow. Work up the bushes as before. Leave plenty of the original gray and sky showing through the foliage, and add a few slight touches of yellow brown and carnation to put them in harmony with the rest of the subject. Strengthen the clouds if necessary, and the near edge of the field; but keep the sky line soft. Add a very little flux to colors where sky blue or pearl gray is not used. Give a medium fire.

The borders can be light ivory yellow or turtle-dove gray, with grasses in brown and violet grays; or they might be picked out with raised gold, and the violet grays back, to relieve them.

C. E. B.

GOLD OVER COLOR in trceries and in washes is often a desirable finish on decorative work. For this use the unfluxed gold is desirable. The color contained flux, and in laying fluxed gold over this it would fuse

into the color, and, uniting with it, leave but little lustre. The unfluxed gold in the same heat would not sink in so deep, and all its lustre be perceptible. For green gold and red gold bronze effects, matt color of a desired shade may be laid and fired, after which a medium thin wash of unfluxed gold may be laid over this, giving the effect of gold bronze at a much lower cost than by using pure metal.

THE perfection in firing gold over glaze color is attained by a hard fire the first time, to drive the paint deep into the glaze. After applying the gold, use a less strong fire, that it may not quite reach the color, but attach itself to the upper portions of the glaze.

GOLD TRACERY, either on the white china or over color, is finding increasing favor. This kind of finish requires a great amount of time compared to the method prevalent a few years ago. The amount of gold used is trifling in comparison with the stippling finish, and this is one point in its favor; the principal one, however, lies in the beauty and perfection that may be attained in such work.

L. V. PHILLIPS.



"THE POTTERY AND PORCELAIN OF THE UNITED STATES."



ASSERTING that the fictile art is as ancient in this country as in Great Britain, Mr. Edwin Atlee Barber, Honorary Curator of the Department of American Pottery in the Pennsylvania Museum, and author of the excellent work (published by G. P. Putnam's Sons) whose title is quoted above, has, of course, in mind the aboriginal pottery of both countries. He devotes an interesting chapter to the early American Indian pottery, in examples of which his museum is so rich, and several to colonial wares; but our readers will be more interested in learning his views on American productions of the present day. He very wisely confines himself to those manufactories that have produced works of originality or artistic merit, and necessarily includes in this number several that were started as amateur enterprises, and without a thought of profit. Indeed, we are inclined to



"WINTER." BY MR. MERSMAN.  
(G. P. Putnam's Sons.)

think that it is by this class of manufactories only that works of any remarkable originality or taste have as yet been produced; and if our author is right, as we believe him to be, in saying that "America within the next few decades is destined to lead the world in her ceramic manufactures," it is wholly owing to the remarkable extension of amateur art industries. In reviewing Mr. Barber's large and handsomely illustrated volume, we will, therefore, give particular attention to what he says about the work of amateurs and of those factories which, begun by amateurs, have become of commercial as well as artistic importance. Cincinnati is the most important centre of purely amateur production. The Cincinnati Museum of Art was, we believe, the first in the country to make a collection of works executed by native artists, the value of which collection may be judged of when we say that it includes early pieces by Miss M. Louise McLaughlin, Mrs. Maria L. Nichols, Mrs. C. A. Plimpton, Miss Laura A. Fry, and other well-known members of the Cincinnati Art Club. The club was formed, we may say, in 1879, with Miss McLaughlin as President, and Mr. Barber, whose knowledge is not likely to be questioned, calls it "the first club of women organized for such a purpose in the United States." Some items of its history may convey useful hints to those about to start similar organizations. A room was first rented in a pottery devoted to the production of white wares, and two kilns were erected at the cost of the President and Mrs. Nichols. Experiments were made in firing underglaze and overglaze decorations by the club, and were varied by the production of some very clever decorations in the Japanese style, in relief, by Mrs. Nichols. Meanwhile, Miss McLaughlin made a special study of the then novel Limoges, or "pâte sur pâte" decoration, and other members directed their attention to painting in cobalt and other colors on the biscuit, and achieved a marked success; others again to incised ornamentation; so that from the first there was no lack of variety in the productions of the club. We illustrate a specimen of the latter kind of ware, by Miss Laura A. Fry, which is now in the Cincinnati Museum of Fine Arts,

The design is in three bands, showing ducks and water-lilies, and has been cut in the wet clay and the lines filled



VASE DECORATED BY MR. SHIRAYAMADAM.  
(G. P. Putnam's Sons.)

with blue before firing. The cut and the others that follow have been kindly placed at our disposal by Mr. Barber, and will serve as specimens of the illustrations of his volume. The Pottery Club was disbanded in 1890, but only to be succeeded by the Associated Artists of Cincinnati, with the same officers and nearly the same membership.

The Rookwood Pottery was established by Mrs. Nichols, for the production especially of underglaze works, in 1880. Its wares are now among the best known in the country. The early work was in white, blue, sage green, or red bodies, decorated with incised or carved work, or, in the case of the white ware, with artistic prints of fishes, birds, and the like subjects. Mr. F. Mersman modelled several beautiful pieces with figures in high relief in the second year of Rookwood's existence. The printing process and all copying were soon abandoned, and the works produce now nothing but artistic wares of original design. These wares are true faience, and are classed by Mr. Barber as cameo or "shell-tinted" ware, usually pink and highly glazed; dull finished ware, similar in color, but of a dull oily glaze; and the well-known and characteristic Rookwood faience, in rich tones of red, black, olive, green, brown, and amber. Mrs. Nichols, now Mrs. Storer, has always given special attention to the shapes of her wares, which are extremely varied and graceful. These shapes, it is well to note, are produced by the primitive potter's wheel, no machinery being used except for the preparation of the clay. The kilns are now fired with crude petroleum, which insures better results than the ordinary modes of firing. We reproduce a vase decorated by a Japanese artist, Mr. Shirayamadama, who has long been attached to the Rookwood works. Other designers and decorators of great merit whose works have appeared as part of the Rookwood exhibit at The World's Fair are Mr. M. A. Daly, Mr. W. P. McDonald, Mr. Albert R. Valentine, and Mr. A. Van Breggle.

Chelsea, Mass., comes next after Cincinnati as a centre of artistic ceramic production. Its encaustic tiles and stoves are known all over the world. The place owes its present prominence wholly to the Hon. John G. Low, founder of the Low Art Tile Works. Mr. Low is a pupil of Couture and Troyon, and becoming interested in ceramic manufactures, he, on his return to America, determined to apply the results of his artistic education



BEAVER FALLS STOVE TILES.  
(G. P. Putnam's Sons.)

to them instead of to the painting of pictures, and in 1878 he started his tile manufactory in his native town. In making the tiles, the clay is used in the form of slightly moistened and finely pulverized powder,

which is pressed into prepared moulds by machinery. These are afterward burned and decorated with colored glazes or enamels. The process insures great delicacy and sharpness of modelling in the finished tile. But the free, "plastic sketches" of Mr. Osborne, who has been associated with Mr. Low almost from the beginning, are modelled in the wet clay. Mr. Low may be called the reformer of the American stove. His tile stoves, mantel facings, candlesticks, and soda fountains are almost as well known in Europe as in America.

The Beaver Falls Art Tile Co. also produce relief and intaglio tiles and stove decorations of very artistic appearance. Mr. F. W. Walker, the treasurer and manager of the company, is an expert in glazes, and it is to him that are due the delicate tints of bluish, greenish, and purplish grays that distinguish its wares. Their relief decorations are modelled by Professor Isaac Broome, a decorative sculptor of rare merit. Tiles for wall decorations are among the specialties of the company.

Mr. F. Mersman, already mentioned, is an artist of considerable ability in this same line of work. He is now attached to the Cambridge Art Tile Works at Covington, Ky. We illustrate a panel designed by him and produced at these works. Another artist of great merit who has done much to further the progress of ceramic art of this country is Mr. Charles Volkmar, a



STONE JAR, INCISED DECORATION, BY MISS L. A. FRY.  
(G. P. Putnam's Sons.)

pupil of Harpignies and an excellent painter of animals and landscapes. His works in the Limoges method, produced at Greenpoint, L. I., Tremont, N. Y., and Menlo Park, N. J., are well known to collectors of American faience. He has also produced a number of "barbotine" vases modelled in low relief, and architectural terra-cotta decorated with colored enamels, of superior quality. His work may be seen in the decorations of the Boston Public Library and in the Fulton National Bank building of New York City. Architectural terra-cotta unglazed is the principal product of the Perth Amboy Terra-Cotta Co., which has grown to be one of the largest concerns of its kind in the world. In conclusion we must mention the beautiful underglaze faience produced by Mr. John Bennett, formerly of the faience department of the Lambeth Pottery. The Frackleton salt glazed wares and those manufactured by the Chesapeake Pottery, of Baltimore, Md., are also worthy of mention even in a short article like the present. These wares are often finely modelled in slight relief, and present a variety of greenish and celadon glazes. The curious and often very beautiful wares produced by the Lonhuda Pottery, in imitation of American Indian shapes, and colored with rich enamels, are of great interest. But we cannot find room even for the wares of all who are producing good ceramic work, and must refer the reader specially interested to Mr. Barber's comprehensive and valuable work.



## HOW TO PAINT ON TAPESTRY CANVAS.

## II.

(Continued from the January number of The Art Amateur.)

**L**ET the middle distance be painted with the same colors as the distance, used much stronger, and not scrubbed in quite so thoroughly. Define the outlines of objects more distinctly, and vary the hues by blending in emerald green, brown, and maroon.

Painting water is really a repetition of the sky treatment, except that the tones are stronger and the strokes of the brush markings horizontal instead of rounding, as they should be in the sky.

All shadows should be grayer in tone. Those of the reflections of objects in the foreground should, of course, be put in with corresponding tints.

Rocks are painted first in broad, simple masses of light and shade, with black mixed with medium. The various tints characteristic of the kind of rock are floated in, while the first wash is still damp. Various tints of yellow, violet browns, and sienna reds are made with black and maroon, indigo and emerald green, brown and yellow, brown and violet, orange and maroon, emerald green and antwerp blue.

Such of these tints as are necessary to use should often be blended on the canvas, each color by itself. A more solid effect is thus given than if the hues of the tints are mixed upon the palette.

When thoroughly dry the markings of ridge and cleavage can be put in with a ragged brush dipped in strong color, mixed with pure medium. Make crisp, telling touches. No matter if they seem harsh, the steaming process will soften them. The aim is to keep the work strong and solid-looking, not woolly or cloud-like.

Mix all washes with pure medium.

The process of painting foliage in tapestry dyes is similar in many respects to that used in water-color painting. The palette, however, is more restricted, and the opportunities for display of technique much less meagre than either in water-colors or oil.

For the distance or middle distance of a picture, the foliage will work up best if it is in broad masses of light and shade. In the foreground, however, sprays of foliage in which the leaves and stems are decided in form and distinct in outline can be used with good effect. Large-leaved plants, broad bushes, or flowering branches of various shrubs are all very suitable. They are especially valuable for enhancing the atmospheric effect of the distance and breaking up the monotony of sky spaces that otherwise would seem too flat. It is usually well to paint long sprays of foliage springing from the foreground across the distance and well up against the sky.

The leaves can be worked with minute details in the strong foreground colors, care being taken to blend well into gray tints on the edges, to prevent a hard look, as of inlaid work.

The following colors will make good combinations, and produce a sufficient variety of tints for general purposes:

Of Devoe colors, use indigo or antwerp blue, lemon yellow, raw sienna, emerald green, maroon and brown no. 2, violet, and black. Of the Grénié dyes, use indigo or ultramarine, indian yellow, sanguine, emerald green, cochineal brown, gray green, and violet.

Mix the local tint with medium and water in equal parts, but use the pure medium for all shades and accents. In steaming the effect will be much richer than if this rule is not followed. Use as large brushes as possible, to prevent a hard, dry appearance.

Yellow greens in strong contrast to blue greens and much of violet in the shades will tend to prevent the monotony of tint and flatness of effect too often seen in tapestry painting. In the distance a general greenish-gray tint combined with a bluish neutral tint is often very effective.

Foliage in the distance can be painted by blending various tints of blue, red, yellow, and green. The tones should be much lighter than in any other part of the landscape, and of a purple or bluish violet hue.

The middle distance can repeat the tints of the distance, used stronger, with the introduction of a greater proportion of green.

Foreground foliage can be painted with the above palette used in stronger tones. A good method is to use each color in separate washes, blending each into the other while wet.

As a rule, it is not safe to mix more than three colors together in any one tint; otherwise the tints will be muddy.

Put the local tints in first, scrubbing them thoroughly in, to give a solid look to the whole foreground. While still wet, draw into these the detail of form of each object, with especial reference to the forms of shadows.

When partly dry the half tints may be blended in and



DECORATIVE PANEL BY J. BAUDOIN.

the accents carefully added. When all this is thoroughly dry, the outlines of objects and strongest accents can be drawn. Scrape out the highest lights with a steel eraser or knife. A fine atmospheric effect can often be given at this stage of the work by scraping off the paint with the eraser from the tops of the ridges or ribs of the canvas at various points in the distance and middle distance. Of course judgment must be used in doing this, so as to prevent anything of a harsh or wiry effect.

In the extreme foreground more detail can be worked in. All the various devices that may suggest themselves can be used to heighten effects.

Use broad, large brushes for all masses of color, and sharp, chisel-shaped ones for details. As a rule, the local tints of all objects can be mixed with equal parts of water and medium, while pure medium must be used for shades and accents. This is to prevent any hardness of effect after the painting is finished by the steaming process.

Steaming causes the gums of which the medium is

made to dissolve and sink into the canvas. The colors sink with it, and it can be readily seen how a variety of effects can be produced according to the different proportions with which the medium and colors are mixed.

The following combinations of colors will be found available. Of Devoe dyes, indigo or antwerp blue, with the yellows.

Emerald green with the yellows or with indigo.

Indigo and maroon; indigo and brown; blue green and yellow.

Violet and black; violet and the browns; violet or purple and orange brown no. 2 and maroon or crimson; vermilion and indigo; black with the yellows or greens; black with maroon; crimson, vermilion, or violet.

In the Grénié dyes the following colors can be used to make similar tints:

Indigo or ultramarine with indian yellow or sanguine; emerald green with the yellows or with the blues; indigo and cochineal; rose or ponceau violet with cochineal or indigo. The Grénié brown is a compound color,

which can be used to great advantage to produce various local tints and shades. The gray and gray-green are very valuable in bringing the various color effects into good general tone. A knowledge of the laws of color contrasts and of color in chiaroscuro is invaluable in painting on tapestry canvas, where much depends upon such knowledge as points of technique. Very simple methods, rightly applied, often produce the most marvellous effects.

Great care must be taken to prevent any crudeness in color. If the reds are too strong, tone them with a wash of green, or if the yellows are out they can be modified by a violet or greenish tint.

Nature loves the silvery grays and violet browns of her more modest workers. Painters who are true to her laws never forget that pure color is seldom seen in nature; they therefore blend and transfuse all colors until they accord with nature's keynote.

The plants and grasses of the foreground may be painted with the above palette in much the same methods. Use sharp, chisel-shaped brushes to draw the outlines. Scrape out the high lights and crisp effects with the eraser. Use the medium pure.

Tree trunks and branches are very useful as aids to "effects" in tapestry painting. The gnarled gray trunk of an oak or beech tree, with its ragged edges and bits of mossy bark, is often invaluable in a broad, flat foreground. Paint in the local tints first, the outlines and half tints next, finishing with the shades and accents. Scrape out the lights in sharp, crisp touches, and use the medium pure. A good local tint in case of a too yellow green foreground tint is brown no. 1 or sanguine. The sienna hue serves to heighten the blues in the green, thus bringing them into tone by force of its complementary tint.

Flowers are much used in painting on tapestry canvas, because of their extremely decorative effect. Those with large, loose petals are the easiest, and are really the only ones suitable for such work.

White flowers may often be modelled by indicating the shadows and half tints with a gray tint of black or gray toned with emerald green or crimson or any other color that may be needed to make the tint tone with the rest of the picture. The bare canvas is left for the high lights. Sometimes a wash of pure medium is put over it, and when it is dry the highest lights are scraped off. This, when the work is steamed, serves to tone the lights. A good effect, in case of a yellowish canvas, is to add a touch of crimson to the medium in all but the accents of light.

Rose-colored flowers can be painted as follows: With the Devoe dyes, make a local tint of crimson or vermilion or maroon. Shade with black or emerald green. A thin wash of violet will serve to tone the lights with the shadow tint.

In the Grénié dyes use rose or cochineal shaded with emerald green, toned with violet or gray.

E. DAY MACPHERSON.

LABORED work charms us little except as a curiosity. The more all appearance of effort can be eliminated, the more pleasure the performance gives us.



## SOME ARTISTIC INTERIORS.

## IV.

IN the New York City house, of which we have already described and illustrated the hall, drawing-room, and library, the dining-room is a nearly square room with a coffered ceiling, as may be seen in the illustration joined below. One corner of the room is cut off by a corner cupboard built into the wall. This is imitated from a Colonial original, and though the Colonial style is not strictly held to, the other architectural details are in harmony with it, and the furniture has been chosen to correspond as nearly as possible. Furniture and woodwork, including that of the cupboard, is of dark stained oak, a decided departure from Colonial ideas, which, in general, required all wood-work in a room like this to be painted. The dark color and natural surface, however, help very greatly to bring all parts of the room into harmony. Nothing so brings out discrepancies of style as white

portières and in the window draperies. The floor is, in reality, nearly covered with rugs, although, by an oversight, our artist has omitted them.

The fireplace is tiled, and the part of the mantel just about the fire is of cream-glazed tiles modelled in relief, with an ornament which is in keeping with that used in the cornice. The furniture is covered in dark leather.

The very pretty bedroom, of which we give a full-page illustration, presents a general tone of golden olive, much varied with other rich colors. The bay-window faces the morning sun, and the room can consequently be flooded with light. But the light may be subdued sufficiently for all ordinary purposes in the daytime by drawing the window-curtains of inexpensive yellow cheese cloth. Across the whole bay hangs a heavier curtain of cotton canvas of an old gold tint, lined with silesia of the same hue, and this, when drawn, so far shuts out the sun that a late sleeper is in no danger of being awakened earlier than he wishes. A little carving

frieze is powdered with small flowers in the same tone, the festoons and wreaths being in three tones of the same color, all darker than the background. The same system of slight ornament in a darker tone than the ground has been applied to the ceiling, which is in a tone of "robin's-egg" blue, matched as to color with the darker blue of the turkey rug that covers much of the floor. The little hanging bookcase has been specially made for its corner, but being in mahogany, like the other furniture, it is not out of keeping. The easy-chair is upholstered in a light-colored chintz, and, like the sofa cushions, makes a spot of bright color.

ILL-VENTILATED rooms are a source of serious mischief to works of art. Hundreds of fine pictures are hung in close rooms lighted with numerous candles or with gas, yet without the slightest means of ventilation. It was shown in the careful report on this subject by Professors Faraday, Hoffman, and Tyndall, that the



DINING-ROOM OF A TOWN HOUSE.

and light colors. The festoons shown on the cornice are carved, but they might be stencilled, or, better, might be reserved in the light tone of the natural wood when it was being stained.

The walls are papered, and though the pattern is not shown in our drawing, in order to allow the shapes of the furniture to be more clearly seen, the paper bears a strong diaper pattern in dark terra-cotta color on a lighter tone of the same. The painted tapestry on the chimney breast is after Courbet's lithograph of "A Wounded Stag," of which we gave a larger reproduction last month. As a rule, we do not recommend such painful subjects for the decoration of the walls of a dining-room, but it may be of some value to some of our readers to see how such painted tapestries may be used. They are usually put up with only a slight moulding to hold them, or even without a moulding; but in the present case a heavy frame was thought desirable, and the tapestry has accordingly been framed as an oil painting would be. The tone of the blue-green foliage is repeated in the

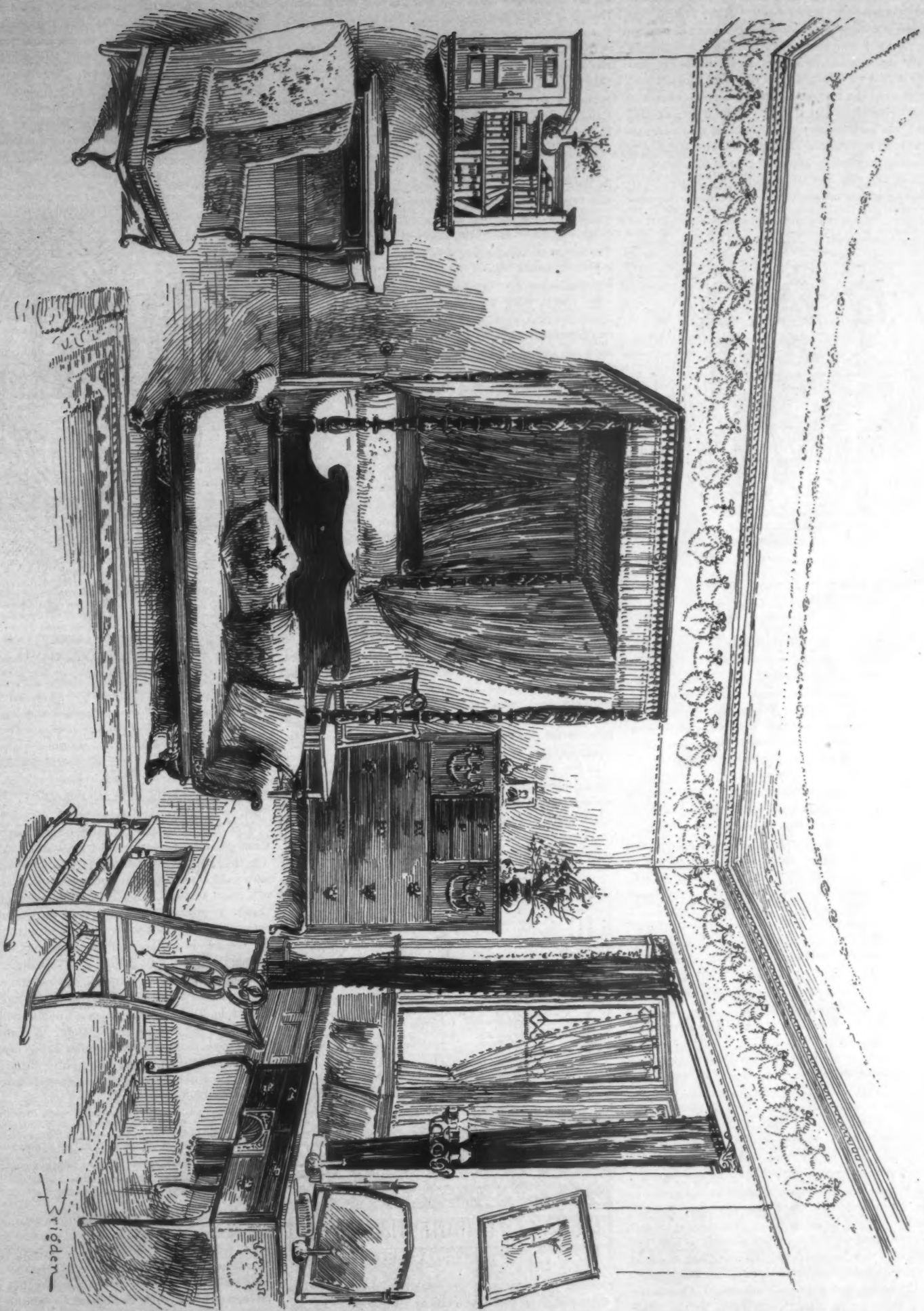
on the pilasters of the bay and a little on the mantelpiece is all the work of the sort in the room, with the exception of the beautifully turned and carved posts of the bedstead. This last is in mahogany, and with its canopy and spread of faded pink brocade makes a striking passage of color, which, from the point of view taken in our illustration, is centred on the sofa placed in front of the foot of the bed. This is also in mahogany, with its original upholstery in pink damask. The cushions laid upon it are of various hues of silk, except that in the centre, which is formed from a square of Japanese embroidery in bright colors on a brownish ground of uncut velvet.

Like the bed and sofa, the table, bureau, dressing-table, and chairs are old mahogany, excepting the chairs, with their original brass mountings. A mirror over the mantelpiece, facing the bed, and not shown in the drawing, has a gilt frame of an architectural fashion, with pilasters that divide the mirror in three. The walls are draped in a darker tone of olive, and the whole of the

proceeds from the combustion of coal gas, unless wholly removed from the apartment, are most deleterious to pictures; but that gas unburnt was almost innocuous, and its combustion might be made most useful in promoting an active ventilation, sufficient to remove all the resulting evils, and with them those almost equally deleterious excretions arising in crowded rooms from condensed breath and an unchanged atmosphere.

WHILE there are those who leave their pictures from year to year untouched and unnoticed, there are others who are continually incrusting them with coats of varnish. Under the dust or dirt of years, the picture may remain intact, and be brought, simply by careful washing, to its first purity and freshness; but those who cover their pictures with numerous coats of varnish either lock up numerous coats of dirt also, or, if the varnish is continually removed for new applications, remove with it the last tender and most precious finishings of the painter.—From Redgrave's "A Century of Painters."





PRINCIPAL BEDROOM IN A TOWN HOUSE. (SEE ARTICLE, "SOME ARTISTIC INTERIORS.")



## CHRISTIAN ICONOGRAPHY AND SYMBOLISM.

## II.—THE NIMBI OF THE PERSONS OF THE TRINITY.

THE Divine nimbus, or the treatment of the attribute used to designate the persons of the Holy Trinity, first claims the attention of the student of Christian iconography. What seems to us to be a strange misconception of its signification, in respect to its distinctive feature, obtains in the writings of all the archaeologists who have treated of the subject of Christian symbolism, and we shall endeavor to put the student in the right path in this important matter. The distinctive feature alluded to is its tri-radiated field. It is here desirable to state, so as to prevent any confusion in the student's mind, that in using the term "field" we allude to all that portion of the nimbus which lies between the out-



FIGURE 4. THE HOLY TRINITY. FROM A FRENCH MANUSCRIPT OF THE FOURTEENTH CENTURY.

line of the invested head and the border line, or margin. The term "margin" must be understood to signify a portion of greater or lesser width, in the form of a border, surrounding the field. Nimbi are frequently met with in art without a margin of any description, while at other times they are enriched by broad, ornamented, and inscribed margins, giving them a highly decorative character, though one to some extent destructive of the original intention of the attribute.

The treatment of the divine nimbus with its distinctive tri-radiated field is well shown in the accompanying illustration, Fig. 3, from the celebrated "Sainte Face de Laon"—a painting on cloth representing the sudarium of St. Veronica, preserved in the treasury of the Cathedral of Laon, in France. The original is evidently of Byzantine origin, and is said to have been venerated in France since the thirteenth century. It will be observed that the field of the nimbus surrounding the Saviour's head is circular, having no margin, with one vertical and two horizontal bars or rays extending from the head to the circumference. Let it also be noted that although there is a considerable space unoccupied immediately under the face, no attempt has been made by the artist to indicate a fourth bar or ray with the view of suggesting a cross.

It has for a long time been believed by students of Christian art that the nimbus common to the three persons of the Trinity is "cruciform"—that is, that the three rays on its field form portion of a Greek cross, the remaining portion, or lower limb, being hidden by the head or neck of the personage invested.

Didron, who was so great an authority on Christian iconography and symbolism, although he accepted the popular belief, does not seem to have been quite clear in his mind on the subject of the Divine attribute. In writing on the question, he says: "God, like the angels and saints, is invested with the circular nimbus or disk, but to distinguish the Creator from His creatures, the field of the Divine nimbus is divided by two bars which intersect in the centre and form a Greek cross. One of the bars, the foot of the cross, is concealed by the head, which appears to rest upon it; the three others which are visible extend vertically from the summit of the head and horizontally from the temples." Now, he expresses a doubt which has forced itself upon his mind: "It seems doubtful whether it was really intended to decorate the field of the nimbus of God with a cross; proba-

bly the ornament which marks the nimbi of Divine persons is not derived, as has been imagined, from the instrument on which Jesus Christ died." Notwithstanding the importance and the reasonableness of this doubt, Didron in all his writings speaks of the crossed or cruciform nimbus.

In whatever way the question may present itself to the student's mind, it cannot be a matter of surprise that the rays on the Divine attribute should have been supposed to represent a cross, particularly as the portraits of Christ prevalent in all the great epochs of Christian art were almost invariably invested with nimbi displaying them. Had this peculiar attribute been strictly confined to the head of the Saviour, there would be little occasion to doubt its being cruciform; but such was very far from being the case, for we find all the persons of the Trinity alike invested with it, and in most instances without the slightest variation. A good illustration of this practice is furnished by a miniature in a French manuscript of the fourteenth century, an outline of which is given in Fig. 4. The pertinent question now arises, Why should the Father and the Holy Spirit bear the cross on their nimbi, a symbol which is recognized throughout all departments of art as peculiarly connected with Christ and expressive of His suffering and atonement? In consequence of the difficulty experienced in answering the question, the following suggestion is worthy of careful consideration. May not the three rays (for in correct examples there are never four rays, completing a cross) on the field of the nimbus allude to the Holy Trinity, or the threefold individuality of the Deity? Under such a supposition the attribute becomes perfectly appropriate to each of the persons of the Godhead, and each one is equally entitled to it under the rules of strict symbolism.

One who is at all conversant with the methods of the mediæval artists can hardly look upon the miniature, Fig. 4, without being disposed to doubt the cruciform character of the three nimbi there delineated. The nimbus of each person is tri-radiated and in all respects similar to the others. The intention of the artist was surely to demonstrate by the three rays on the field of each nimbus that each person depicted was invested with the power and glory, as well as the identity of the other persons of the Godhead. Had a cross been intended it would have been confined to the nimbus of God the Son, and there would have been no reason for Him to be delineated holding the instrument of His passion in His hand.

In Fig. 5, a curious drawing from a fourteenth century copy of the "Speculum Humane Salvationis," two persons of the Trinity are represented in a manner which seems to point very clearly to the non-cruciform character of the Divine nimbus. Here God the Father is represented seated within a lenticular aureole and in-



FIGURE 3. FROM THE CELEBRATED "SAINTE FACE DE LAON," IN THE CATHEDRAL OF LAON, FRANCE.

vested with the nimbus. Standing before Him is God the Son, showing His pierced and bleeding hands and feet and wounded side. God the Son is invested with a nimbus in all respects identical with that of God the Father. Had our Saviour alone been invested with the

form of nimbus under review, there would be perfect consistency in a cruciform character and significance; for, in displaying His wounds, He would also be presenting a representation, within the halo round His head, of the instrument of His atonement. As the miniature stands, we have to ask ourselves why and with what aim the artist likewise represented God the Father with a similar nimbus? Here, most certainly, if the artist understood the three rays to form portions of a cross, he would have avoided investing the Father with a nimbus displaying them. Knowing the care and consistency shown by the mediæval artists in their works, we think there can be no reasonable doubt of this. In-



FIGURE 5. FROM A FOURTEENTH CENTURY COPY OF "SPECULUM HUMANE SALVATIONIS."

stead, therefore, of desiring to convey an impression that the Father in any way shared in the Passion of the Son, the artist clearly intended to show forth the divinity of Christ and His direct relationship to the Holy Trinity.

G. ASHDOWN AUDSLEY.

## CHURCH EMBROIDERY.

THE designs for a Stole, and Sermon Case or Corporal Case, given in the supplement, are suitable for festivals. The stole is to be embroidered in rich colored silks, outlined with gold, upon a plain, cream white silk or rich brocade of a small pattern. The leaf-like members of the cross should be carefully shaded, at least three shades of each color being used. The stems of these members should be, like all the outlines of the design, as indicated by double lines, of bright gold. Any harmonious arrangement of colors may be adopted. The centre of the cross is intended to be occupied by a jewel, cut "en cabochon," and set in a light silver-gilt case which can be securely stitched to the ground of the stole. A carbuncle of a bright color will be very suitable, being symbolical of our Lord's passion. The amethyst is also appropriate, symbolizing deep love and Christian humility. According to Marbodius:

"Last in the Holy City set  
With hue of glorious violet,  
Forth from the AMETHYST are rolled  
Sparks crimson-bright and flames of gold;  
The humble heart it signifies  
That with its dying Master dies."

The second design is intended for a sermon case, but may be adapted, by making all the arms of the cross of equal length, for a corporal case. It is to be executed in colored silks, outlined with gold, upon plain or brocade silk of any of the canonical colors, but preferably on cream white. All the directions already given for design No. 1 are applicable in this case. The monograms and the alpha and omega should be entirely of gold. Velvet may be used instead of the plain or brocade silk, and it is occasionally preferred for sermon cases. During the Middle Ages corporal cases were made of silk, velvet, and cloth of gold, richly embroidered.

G. A. A.



## TREATMENT OF DESIGNS.

## LILACS.

**OIL COLORS.**—A very fine absorbent canvas may be selected for the painting of these delicate flowers. The drawing should be carefully indicated, though without much detail. A piece of finely pointed charcoal should be used for the drawing, and it may be secured by a thin painting of the shadows and principal outlines with burnt sienna and turpentine, using a finely pointed sable brush for the purpose. If the drawing is correct in the first place, the color may be put on much more freely than if it were necessary to make frequent corrections with the brush later. This is especially the case in such a complicated study as the lilac blossoms.

The colors used for the background are white, yellow ochre, permanent blue, raw umber, and light red. A little ivory black is added in parts. These same colors may be used in painting the white blossoms, with the addition of madder lake in the cooler shadows, while omitting light red. The green leaves are painted with antwerp blue, white, cadmium, vermilion, raw umber, and ivory black. In the local tone, burnt sienna is added in the shadows. Paint the stems with raw umber, bone brown, burnt sienna, cobalt, and a little madder lake in parts. For the purple blossoms, mix a delicate tone representing the medium tint of lilac, and add to this more or less red or blue, as may be required; the colors for this are permanent blue, white, madder lake, a little yellow ochre, and a very little ivory black; in the shadows add raw umber and burnt sienna. Observe that the tips of the purple bunches are distinctly reddish, while those of the white lilacs are quite green.

**WATER-COLORS.**—A rather fine-grained thick paper will be most effective in painting these small blossoms, which must be kept delicate in color and definite in form. As the original study was painted in water-colors, the handling can be quite closely copied in this medium, though with a little looser touch when washing in the leaves against the background.

For drawing the bunch of lilacs, use a very fine, hard pencil, and with only sufficient detail to indicate the principal forms in outline; these, however, should be very correctly placed, as it is not advisable to make any more erasures than are absolutely necessary after the color has been washed in.

The background may be painted first, and for this we use sepia, cobalt, and light red. Wash a general tone of warm gray over the paper first, and then run in a separate wash of light blue at the upper left-hand corner, and break in a little rose madder and lamp-black lower down. In painting the white flowers, have the paper clear for the lights after having run a thin wash of yellow ochre over the whole to warm the quality of color throughout. The shadows of the white lilacs are washed in with a flat tone at first, and worked out in detail in finishing; the green stems are painted last of all. The colors for shading these flowers are a soft warm gray made with cobalt, light red, and sepia; add lamp-black and a little rose madder in parts. It would be well to run a little pinkish tinge over some of the tips of the white buds instead of making them entirely gray or green; this effect is often observed in nature, and gives variety.

As the green leaves are a strong key-note of color, it is well to wash them in next, that the purple flowers may be painted in their proper relation to them. The colors used for these leaves are cadmium, vermilion, prussian blue, and lamp-black in the local tone; add sepia and rose madder in the shadows and omit vermilion from the washes. In painting the stems, use rose madder, sepia, and yellow ochre with a little cobalt. Wash these in with the narrow edge of a flat camel's-hair brush, and finish the small details with one which is round and pointed.

The purple lilacs must be fresh and transparent in color, and in order to get this it is best to wash in flat tones of blue in some blossoms, and dull pink in others; work them gradually to the required tint of purple by successive washes. Use a small brush in finishing the buds and other details. The colors needed for these purple lilacs are as follows: rose madder, cobalt, a little yellow ochre, and a little lamp-black for the local tone. In the shadows generally, rose madder, sepia, and cobalt are used; light red and lamp-black will also be needed in parts where the shadows are deeper. A little pure rose madder with sepia may be run over the ends of the buds, and a few careful touches defining the shadows put in with the same color. For this, use a small, pointed camel's-hair brush. Paint the narrow stems of the buds with the same brush. Use sepia, cobalt, and light red for the larger stems, and add yellow ochre where they are smaller and greener in color. Remember that no Chinese white is used with any of the colors in this method. The lights are taken out with blotting-paper cut to a point.

## "TRIAL TRIP OF THE VOLUNTEER."

In painting this subject, either oil, water-color, or pastel may be used. The study may be enlarged to two or three times the present size with good effect. A careful preliminary drawing in charcoal or pencil is necessary in any case, and it is especially important that all details of the rigging should be correctly copied.

**OIL COLORS.**—Paint the sky first, and use for the blue part permanent blue, white, a little light cadmium, madder lake, and a little ivory black. For the clouds mix a medium tone of gray, touching in the high lights at the last. The colors needed are white, raw umber, yellow ochre, cobalt, and light red; in the lower part a little madder lake and ivory black are added.

The same colors may be used in painting the sails, with the addition of vermilion in the lighter parts. The body of the ships may be painted with white, yellow ochre, ivory black, and a little permanent blue; with the addition of madder lake and raw umber at the bottom part and in the shadow of the mast. The thin ropes and cordage should be very lightly touched in after the sails are painted, and with a fine pointed sable brush; for if these are clumsily drawn the whole effect will be spoiled; use white, ivory black, cobalt, and light red. The lights upon the rings and along the boom and bowsprit are painted with cadmium, white, vermilion, raw umber, and a little ivory black; in the shadows of these substitute madder lake for vermilion. The same colors used for the ships will serve to paint the steam-tug, with the addition of more cadmium in parts. The smoke is painted over the clouds and before the undertone is entirely dry, so that the edges may be softened with a dry brush; the colors used are white, yellow ochre, cobalt, vermilion, and a very little ivory black. Touch in lightly with the same colors the flying seagulls relieved against the sky.

Paint the distant line of the sea with permanent blue, madder lake, ivory black, and a little yellow ochre. The warm greens seen in the foreground water are painted with cadmium, antwerp blue, white, madder lake, raw umber, and a little ivory black, with the addition of burnt sienna in the darker parts. For the red buoy use vermilion, cadmium, white, raw umber, adding madder lake and ivory black in the shadow. These colors are repeated in the reflection seen in the water; but they should be loosely broken into the local tone while it is still wet.

**WATER-COLORS.**—A rather heavy paper will be the best for this subject, but one with not too rough a texture. Either transparent or opaque colors may be used, though the transparent method will produce a more brilliant effect in handling the water.

The combination of colors will be as follows: The drawing being secured with a fine lead-pencil, begin by washing in the sky. Put the blue tones in first, leaving the paper clear for the cloud forms, which can be washed in afterward, softening their edges against the blue tone with a moist brush. For this tone of blue mix a wash of cobalt, yellow ochre, rose madder, and a very little lamp-black. Put the color in clear at the top and run it a little over the outline of the clouds; the latter are then painted in with a tone of medium gray, which is deepened in parts by successive washes. The colors used here are yellow ochre, cobalt, light red, and a little lamp-black. They may be used to wash in the small sails, while sepia, light red, and cobalt are mixed for painting the mast and ropes. For the large sail use yellow ochre, vermilion, and lamp-black, adding cobalt and rose madder in parts. These same colors will serve for painting the tug, with the addition of some touches of pure cadmium and vermilion where needed. The smoke-stack may be put in with a small brush. It should be carefully drawn. For this use lamp-black, light red, and cobalt. Leave the paper clear for the sharp high light, and also for the line of smoke against the sky, and wash them over with a tone of yellow ochre, vermilion, and lamp-black mixed. The colors used for the water are cobalt, lamp black, yellow ochre, and rose madder in the distance; for the foreground washes, a general tone of warm yellow green is mixed, into which the various blues, reds, and browns are broken later, the drawing and details of the waves being carefully followed with a small camel's-hair brush.

The colors for the foreground are prussian blue, yellow ochre, a little cadmium, vermilion, rose madder, and sepia, with lamp-black and vermilion added in parts.

Keep the color of the water crisp and transparent in effect.

**PASTEL.**—Make a careful drawing upon velvet paper of the principal lines of the ships and steam tug, having first indicated the horizon line with a purple crayon. Rub in the blue sky first, selecting a warm, soft blue tone for the purpose. The clouds may be put in with a medium tone of gray, the highest lights being added later. Do not rub the clouds and sky together until all the local tones are placed throughout the picture. The distant blue sea is matched with a purplish blue crayon, the yellow greens of the middle distance, and lastly the warm green of the immediate foreground. Put these tones in flatly and then rub them gently till the planes take their proper place; the details of the waves are then added with touches of warm yellow, dark, reddish brown, dull green, light green, and pale gray. The highest lights on the waves are put on in crisp touches with the harder crayons sharpened to a point. The ships should be very carefully drawn, harder crayons being used for the small details—ropes, masts, and so on. The large sail is painted with pink over pale yellow and toned with gray. These colors should not be much rubbed together, but should be left fresh and crisp in parts. Draw the ropes and masts with gray, brown, and yellow crayons of a harder quality, each well sharpened to a point. In painting the tug, the different colors are matched according to the study, and carefully put in their places within the outline; very little rubbing together is needed here.

After the paper is well covered with the crayon, unite all the edges of the various tones by rubbing them together gently with the finger. Above all, avoid too much blending, as this will produce a blurred effect. When the general effect of color is well established throughout, review the whole painting, beginning with the sky; add the highest lights and deepest darks; strengthen the drawing of details, and bring the work to completion.

## "IN THE WOODS IN WINTER." (See page 107.)

BEFORE attempting this study in color it will be well to read the articles on "The Painting of Snow" in this and preceding numbers of the magazine.

The sky is deep blue at the top of the picture, growing lighter and warmer where it meets the snow; not too light, however, for it will be observed we do not see the actual horizon line, as the snow bank cuts sharply against the sky without allowing us to follow the most distant planes of the landscape.

The snow in the foreground shows brilliantly white in sunlight, and is a delicate transparent gray in shadow. The highest lights are reserved for the lines of the grasses, and are seen in sharp touches upon the trunks and branches of the trees. In this respect the values as given in the engraving may be closely imitated with color.

**OIL COLORS.**—As this subject presents so much closely drawn detail, it may be enlarged to twice the given size with advantage. Select a fine canvas, not too rough in texture, and draw in with charcoal the principal tree trunks and branches, leaving out at first all the smaller details and grasses. After the general effect of color is established throughout, these details are added with a smaller brush, and are painted with crisp, firm touches, care being taken to preserve their characteristic drawing.

The colors used for the sky are permanent blue, white, a little light cadmium, madder lake, and a very little ivory black. There are no clouds seen, and more white is used in the lower part. The distant trees are rather gray in quality, showing darker in shadow against the sky in parts. These are painted with white, raw umber, light red, cobalt, and a little ivory black. The same colors are used for those in the middle distance, with the addition of yellow ochre.

The large tree in the foreground is the strongest and darkest note of color in the picture, and for this use bone brown, permanent blue, raw umber, and burnt sienna in the local tone, adding ivory black and a little madder lake in the softer shadows. The same colors are used for the high lights, with the addition of yellow ochre and more white.

For the general tone of the snow use white, yellow ochre, a little madder lake, and a very little cobalt with ivory black; in the shadows add to these light red, more yellow ochre, and use less white.

Put in the high lights in the foreground with a small flat sable brush, using one edge of this for drawing the snow along the branches. For these high lights use white, a little yellow ochre and vermilion, and a very little ivory black. Cobalt may be used in the bluish half tints and where the snow shows reflected light.

**WATER-COLORS.**—The transparent and opaque methods of using water-colors are equally well adapted to this subject. The transparent colors, with their pure, flowing washes, will perhaps be the more satisfactory in their results, especially if the paint-

ing is done on a small scale. If, however, the size is enlarged, the opaque water-colors may be employed with much the same result as would be obtained by using oil colors. This effect is produced by adding Chinese white to all the transparent colors with much less water in mixing them. In using transparent colors for the blue sky, make a wash of cobalt, rose madder, yellow ochre, and a little lamp-black; toward the lower part a very little cadmium may be run in, care being taken to avoid giving too greenish a tinge to the blue.

The tree trunks in the background should be kept gray and rather purple in quality to give the effect of distance. For these use lamp-black, sepia, cobalt, and rose madder, with a very little yellow ochre in the warmer parts. For the large tree in the foreground mix sepia, cobalt, and rose madder; add lamp-black and light red in the darker shadows. When painting the snow, wash in the whole local tone with two shades of warm gray, and leave the paper clear at first for the highest lights, modifying this later with very thin washes of yellow ochre, vermilion, and lamp-black mixed.

In painting the snow, first wash the paper entirely over with a very diluted tone of yellow ochre and water, merely to give a suggestive warmth and prevent the chalky look too often seen in pictures of this character. The colors used for the general tone are yellow ochre, rose madder, lamp-black, and cobalt. Keep the half tints soft and the shadows transparent, using for the latter light red, cobalt, yellow ochre, and a little lamp-black.

When painting the high lights in the branches in the foreground, use a piece of thick blotting-paper, cut to a point, in taking out the color, for it is almost impossible to keep the paper clear for this at the first. Use a finely pointed camel's-hair brush in putting in the shadows of the branches and other details.

## DESSERT PLATES (HORSE-CHESTNUTS).

THE general directions given for the preceding plates are applicable to the present one of the set. The outside of the envelope of the horse-chestnut is of a very dark dull brown, without the faintest tinge of yellow or red in its composition. Use brown 4 shaded with black brown; the nut, which is plainly visible, is of a rich warm tint.

In tinting a number of plates (such as those of this series) it is well to employ one of the colors as it comes direct from the tube rather than a mixture of two or three to obtain a certain shade, unless you know exactly how much to mix for this purpose. Almost any desirable tint may be bought already prepared, and it would be a difficult task to match a combination of colors. For these nut plates some heavy dark tint seems preferable to a light or delicate tone. Light colors are rather more suggestive of spring. Perhaps a background for nuts may partake rather of the nature of autumnal tints. This need not necessarily be a dull, sombre color; use yellow, for instance, which may be made as brilliant as desired. Apply it in its full, rich strength, rather than as a delicate tint. So, too, with blue, red, or olive tones.

The chestnuts are a soft, warm brown of a reddish tinge; the inside of the bur is of a delicate, greenish cream, the outside green; the leaves are also green; the stems or branches brown. Both bur and leaves turn brownish when they begin to fade.

For the branches use brown 3 shaded with brown 4. For the inside of the bur use apple green and mixing yellow; it is almost white, but decidedly green rather than yellow. For the nuts use chestnut brown shaded with brown 3 and deepest accents of brown 4. Use apple green and mixing yellow for the lightest part of the bur; shade with brown green, with touches of brown 3. Use the same greens for the leaves, and paint the shadow with black green no. 7.

These colors must be modified to suit the color selected for tinting. For instance, if blue is chosen, the greens may be quite yellowish in character; if yellow is used, they can shade to a brownish cast; if red, subdue the greens to dull, low tones of olive.

## GAME PLATES (PARTRIDGES).

SKETCH or trace very accurately the outlines and principal details of the partridges and the heavier details of the branches of the trees.

Paint the background in first. Use sky blue and bronze green or turquoise green and a little violet-of-iron. Carry this also over the field in the distance, adding Brunswick black. In the foreground add a little ivory yellow in the ferns, and green no. 7 in the shadows under the bushes. Touch in the clouds with sky blue and violet-of-iron, and perhaps a little black. For the bushes use brown green, green no. 7 in the shadows, and a very little moss green J in the lights. The partridges in the foreground must be painted stronger and with greater detail than those in the background; the latter should be little more than mere indications of their form and color. Let all distant effects be a trifle grayer. The partridges have red brown heads and wings, with darker shadings; the breast and body is gray, with light yellow markings; the bill and legs are also gray. In painting them use pearl gray and ivory yellow; finish up with pearl gray and black, and a little violet-of-iron in the head and wings, and blue and black in the legs and bill. In the second fire model up the birds with a gray made of sky blue, brown and Brunswick black; leave all the yellow markings; for the top of the head and wings use violet-of-iron and brown.

## CUP AND SAUCER.

THE pattern of the cup and saucer with pansy and maiden-hair fern decoration is known in the trade as the "Neige." Paint the bands in rich colors and gold. The parts cross-lined in the design may be laid in with bronze green, green blue, or any other color that may be preferred; but the two colors named are most satisfactory. These should be worked on in a clouded manner, the light with the darker tints being blended with a dabbler. This, if well done, should give somewhat the effect of the light and shade in a jewel.

The pansies should be harmoniously grouped as to color. For instance, say the centre pansy in one panel is yellow with purple centres, the outside pansies should be blue and rich purples with orange and red centres; or if the centre pansy is purple, the outside should be part yellow and blue and variegated, and so on. Copy the coloring from natural flowers, if possible. Let the yellow color in the flowers be silver yellow, shaded with orange yellow and brown green; let the purple be rich purple shaded with a mixture of deep violet-of-gold and blue green. The blue is to be shaded with deep blue or a mixture of deep violet-of-gold and blue green.

The maiden-hair fern is to be in shaded greens, dark in the centre and lightening toward the edges.

The grounds shown by dots are first to be put in with a wash of old blue or neutral tint; then finely dotted or stippled with a darker shade of the same, larger and closer in the centre and shading off to nothing. The panels are to be similarly treated, graduating from the bottom of the panel, as indicated by the dotted work on the design.

The stalks and leaves of the pansies are apple green shaded with chrome green and brown green. The colors named here are all Lacroix's.

Gild the rims, handles, feet, and bands around the panels, etc., as shown by double lines in the drawings.





## NEW PUBLICATIONS.

## ART.

**REMBRANDT, his Life, his Work, and his Time.** By Emile Michel. From the French, by Florence Simmonds. Edited by Frederick Wedmore. Charles Scribner's Sons, 2 vols., \$15.

**THE PORTFOLIO.** Monographs of Artistic Subjects, edited by P. G. Hamerton. Published monthly. January, 1894. Rembrandt's etchings. Macmillan & Co.

FROM the new life of Rembrandt, by M. Emile Michel, of which we gave a notice in our last month's issue, we take the facts about the career of the artist that are included in the present article. Besides M. Michel's book there has just appeared No. 1 of the Portfolio Monographs on Artistic Subjects, edited by P. G. Hamerton, which is devoted to Rembrandt's etchings, and from which we draw some notes about Rembrandt as an etcher. It is not a matter of grave importance that our two authorities differ by a year in the matter of the date of Rembrandt's birth, Mr. Hamerton, following Vosmaer, assigning the date 1607, M. Michel and Mr. Seymour Haden, 1606. The account given by M. Michel of the artist's early studies is of greater interest. The artist's lightness and accuracy of hand are traced in part to his early practice of calligraphy, which in the Holland of his day was reckoned an art scarcely inferior to painting.

He was entered at Leyden University, but was an indifferent scholar, preferring in all likelihood to attend at the semi-religious, semi-pagan processions, the free markets, public fairs and games which took such an important place in the town life of the seventeenth century. The town hall held paintings by Cornelis Engelbrechts and Lucas van Leyden, in which Dutch naturalism had already asserted itself in the introduction of portraits and of minutely rendered foreground detail. Leyden was not, however, at the time an artistic centre of any prominence, and the young Rembrandt's teacher, Jacob von Swanenburch, was an inferior painter, though belonging to a talented family. His only extant production is a "Papal Procession" in the Leyden Museum, a picture which M. Michel says has little interest except historically. Still, during his three years under this teacher Rembrandt made such progress as astonished those interested in his future. Lastman, Rembrandt's next teacher, was an Italianizer, like the first, but a man of greater personal talent, and both aimed to represent the picturesque side of subjects previously treated only in the "grand manner." An "Ulysses and Nausicaa" by Lastman is in the Brunswick Museum.

In none of the works of his teachers can any preoccupation with problems of chiaroscuro be observed. Their light and shade is violent, and shows none of the subtle gradations of tone introduced by Rembrandt when, after six months in Lastman's studio, he returned to Leyden "to study and practise painting alone in his own fashion." To his teaching, however, M. Michel ascribes his lasting fancy for Oriental subjects, and his methods of composition. Several of Rembrandt's compositions have been borrowed in their main features from Lastman.

Rembrandt's first etchings appeared in 1628, with himself for a model. He retained the habit throughout his life of making his studies from his own features. At this period he and Lievens made many studies from the same models, and competed with one another in compositions on the same theme, a practice worth noting by collectors. We even find Lievens in some of these studies drawing in the masses of the hair with the butt-end of the brush in the wet paint, after a manner taken by some for an undoubted sign of Rembrandt's handiwork. His passion for working from nature led him, as soon as he could afford to do so, to collect rich stuffs, embroideries, arms and jewelry, with which he composed pictures of still-life or adorned the persons of his models. These collections, when they were sold on the occasion of his bankruptcy, included a quantity of antique fragments of rich stuffs, old Spanish chairs upholstered in leather or velvet, mirrors in ebony frames, a bed of carved and gilded wood, sandalwood boxes, stuffed animals, and skins, shells, minerals, china, plaster casts and original sculptures, paintings by Palma Vecchio and Giorgione, and a head by Frans Hals, a drawing by Raphael, and a large and varied collection of prints, of which he valued most highly the original works of Mantegna, Schöngauer, Dürer, and Callot. In collecting these treasures, Rembrandt spent all his money, leaving himself so little for household expenses that he was obliged to live in the most frugal manner, and so, no doubt, gained the reputation of a miser, which has so long stuck to him. The collections were valued, exclusive of pictures, at about 11,000 florins.

Rembrandt's literary studies were almost exclusively in the Bible, and he was fond of talking with ministers of religion—Catholic, Protestant, and Hebrew—on Bible subjects. Of some of his religious compositions it is remarked that the conception was worked out by degrees through numerous sketches. In the earliest of these he was thinking only of the picturesque; later he usually yielded to a desire to express in the fullest possible manner his sentiments and ideas. His etchings have not always gained, by these modifications, for in some the first state is the best.

Mr. Hamerton's brochure is restricted to a consideration of the etchings. In it he enters on the question of the spurious plates. Bartsch admitted 375 plates as being by the master, while Middleton admits only 320, and in several of these it is now believed much of the shading is by another hand. The doubtful plates are those in which an engraver's rather than an etcher's manner appears. The celebrated "Descent from the Cross" is believed to have been entirely etched by an assistant from Rembrandt's original plate, which was almost destroyed in the biting. The "Ecce Homo" is also a "commercial plate" in the sense that it was etched by another than the artist. And in the "Raising of Lazarus," Mr. Hamerton believes that all the heavy shading was put in by an assistant. His conclusions are based on technical points, and are more or less open to doubt; but we may add that they are in most cases shared in by other critics of high authority.

**HENRIETTA RONNER, THE PAINTER OF CAT LIFE AND CAT CHARACTER,** is the title of a large and handsomely illustrated volume of which the text has been contributed by Mr. M. H. Spielmann, editor of *The Magazine of Art*, with a preface by Mr. Thomas A. Janvier. The frontispiece is a portrait of Mme. Ronner, and most of the other plates are portraits of her favorite pets. They are well named. "Rascal" greets us with tail erect and claws protruded, apropos of whom Mr. Spielmann quotes a Portuguese proverb to the effect that "the cat would be a good friend, but that it scratches." There is probably little to be known in relation to the mysterious animals that Mme. Ronner does not know and paint. She has remarked their fondness for jewels, and shows a family of kittens who, having ransacked a jewel-box, are playing with the chains, lockets, and bracelets that they have abstracted from it. Their delight in colors and scents has led another group of kittens into "Mischief," and a dish full of flowers. At times the artist gives way to the temptation that is sure to overtake every painter of animals, and contrives while depicting them to convey a lesson to humanity. A cat innocently regarding her reflection in a mirror is entitled "Coquetry." "The Antiquaries" are examining the old-fashioned lock of a huge carved chest, probably mistaking it for some new-fangled rat-trap. But, in general, she is content to paint cats as they are, or

rather as they appear; for the true inwardness of a cat is known to cats only. Not Mr. Spielmann, who is learned in the subject, nor Mme. Ronner, who has studied it at first hand, can tell us all about these furry and funny creatures. But they add a chapter to our knowledge, and, as Mr. Janvier suggests, do something



ILLUSTRATION FROM "HENRIETTA RONNER." (THE CENTURY CO.)

toward "winning back the golden age," when cats were understood by men, as men certainly are by cats. (The Century Co.)

**HANDICRAFT AND DESIGN,** by W. A. S. Benson, is one of the best of the many works that have recently appeared on the subject of manual training as the basis of a liberal education. The author, in common with many others, holds that to attempt to train the mind without first training the muscles and the senses is to begin at the wrong end. Mere play is felt to be in present conditions insufficient, and gymnastics do not furnish the stimulus of immediate utility. Recourse is therefore had to the mechanic arts, in connection with which some teaching of design is generally included. These matters are discussed in several of Mr. Benson's chapters, and we need do no more than allude to them here. To our readers the principal value of his book is to be found in the chapters on Metal Work, Fret-Sawing and Carving, The Pole Lathe, Boxes, and Tables and Chairs. On these chapters we will present, later, a few notes in another part of this magazine. We may end the present notice by saying that, though "not a treatise on carpentry," or any other handicraft, the book gives suggestions which will be found useful by amateur carvers, painters, and metal-workers. It is illustrated with neatly drawn diagrams and perspective views of the objects mentioned in the text. (Macmillan & Co.)

## FICTION.

**THE SOUL OF THE BISHOP,** by John Strange Winter, will assuredly prove a surprise to the numerous admirers of "Bootsie's Baby" and other tales of a military and semi-sporting flavor which have made this author famous. The present novel is nothing less than an unequivocal thrust at the so-called Thirtynine Articles of the Established Church as viewed from the standpoint of the modern intellectual seeker after religious truths. In the person of a fairly educated, well-born, young English girl, who is engaged to become the wife of the Bishop of Blankhampton, Mrs. Stannard has endeavored to voice her own somewhat radical opinions. Cecil Constable, although deeply in love with her august clerical admirer, argues unceasingly with him on doctrinal points, to their mutual discomfort, until finally by some occult process of feminine reasoning, she is forced to confess herself an infidel, and the engagement is broken. It is unnecessary to say that the story, though cleverly treated, is highly improbable. (J. Selwin Tait & Sons.)

**THE LOST TRADER; OR, THE MYSTERY OF THE LOMBARDY,** by Henry Frith, is a stirring tale of the days when pirates infested the high seas, and the old East India Company was in all its glory. Young Harold Godwin starts out for the African coast in the bark Hope in quest of tidings of his

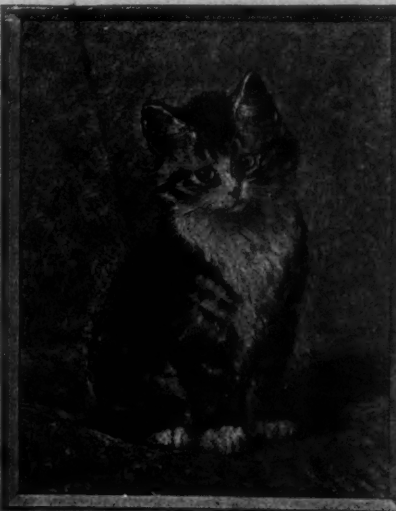


ILLUSTRATION FROM "HENRIETTA RONNER." (THE CENTURY CO.)

father, captain of the good ship Lombardy, reported to be captured by a mutinous crew. After numerous fierce battles with pirates and an alarming succession of shipwrecks, the son and his friends discover the object of their search on a desert island, half dead from starvation. They soon set sail for home, but not until they have recovered the bark and enriched themselves with concealed treasure of fabulous value. (Tait, Sons & Co.)

**PICCIOLA,** by X. B. Saintine, is already known to many as the charming and simple story of a noble prisoner of the time of the first Napoleon, whose lonely captivity in the gloomy castle of Fenestrella was soothed by the cultivation of a flower, a mere vagrant weed that had forced its way upward between the stones of the court-yard. This little classic, poetical in treatment and pure in tone, is a fitting companion to "An Attic Philosopher in Paris," issued last year in similar form. The numerous illustrations, vignettes, etc., of somewhat unequal merit, are by J. F. Guedry. (D. Appleton & Co., \$1.50.)

**POLLY OLIVER'S PROBLEM,** by Kate Douglas Wiggin, is bright, wholesome and entertaining. Sunday-school libraries especially will welcome the little volume, for Polly was nothing if not extremely good. In fact, we would have thought her far more winsome if she had possessed fewer virtues and a little less brilliancy in conversation. Nevertheless, Polly was thoroughly lovable and plucky, and deserved her success after many trials. Miss Wiggin, in our opinion, has never pictured a more charming scene than the final one in this book; one can almost see the eager throng of children crowding around the youthful heroine as she so gracefully relates to them the simple story of "The Lilacs." (Houghton, Mifflin & Co., \$1.00.)

**QUEECHY,** that venerable and once popular novel by Elizabeth Wetherell, has reappeared in tasteful modern binding, but with delightful archaic illustrations by Frederick Dielman. This work gained a great success some forty years ago, and though inferior to "The Wide, Wide World" should have at least some interest for youthful readers of to-day. (J. B. Lippincott Co., \$1.00.)

**ELSIE AT ION,** by Martha Finley, purports to be the latest, but probably not the final batch of intelligence relating to the original Elsie Dinsmore. The present is the nineteenth issue of the series, and the heroine has long been a grandmother. That she may live to a ripe old age must be the wish of her many friends. (Dodd, Mead & Co.)

## MISCELLANEOUS.

**INDOORS** is the title of a large and handsomely illustrated volume, by Mr. Samuel How, issued by Warren, Fuller & Co., of New York City. The illustrations include elaborate designs in colors of a Louis XVI. parlor, with woodwork in white and gold, and panels hung with brocades; a morning-room in similar style and a dining-room are also shown in colors. Other drawings show how casts of celebrated works of sculpture may be made available, and give handsome designs for wall-papers, for sgraffito work (by Mr. Otto Heinigke), for ceilings, friezes, borders, and panelling. The text, by Mr. How, gives many useful hints about the arrangement and decoration of dwelling-house interiors and much information about styles of design, materials, and processes of working. The book has a decorative cover and a pretty frontispiece.

**THE HOME LIFE OF THE ANCIENT GREEKS,** by Professor H. Blümmner, translated by Alice Zimmern, is a carefully prepared work giving in considerable detail information about the costumes, gymnastics, music, and dancing, festivals, worship, warfare, and businesses of the Greeks. It is not confined to any one period of Greek history, but, in general, aims to give an idea of the changes which occurred in archaic, classic, and later times. Thus, in regard to costume, there are some speculations as to the dress of Homeric times; then, the dress of the men and women of the lyric age is described from the vase-paintings of the time, and the costumes of later times from the more numerous remains of classic and Hellenistic art. Professor Blümmner seems to be well informed as to recent discoveries, and his work is therefore more reliable than any former work on the subject. It is illustrated by many reproductions of vase-pictures and by cuts of terra-cottas and statues. (Casell Publishing Co.)

**THE LARGER LIFE** comprises a series of earnest, practical, and in some cases truly admirable sermons by Henry Austen Adams, M.A. It will be recalled by many that the author was the former rector of the Church of the Redeemer in New York City who, in July, 1893, excited widespread comment by seceding from the Episcopal ministry to join the Church of Rome. "The Larger Life" is addressed to Mr. Adams's late parishioners as his final message "to all those dearly loved old friends who were content to search with me among the mysteries of life for Him who is our Peace." (J. Selwin Tait & Sons.)

**THE RELIGION OF SCIENCE,** as understood by Dr. Paul Carus, "opposes not the faith of the churches, not their moral spirit, not their Christianity, but their dogmatism, their trust in rituals, and their paganism." There is much food for serious thought in this little book, although the rational Christian will assuredly differ from Dr. Carus on many important points. (The Open Court Publishing Co., Chicago, 25 cents.)

**THE BOOK OF PETS,** by Maud Humphrey and E. S. Tucker, consists of some twenty-five prettily colored pictures, with accompanying verses. Some of the studies of children by the former artist are admirable for their freedom of treatment and faithfulness to life. (Frederick A. Stokes Co.)

**SYLVAN LYRICS AND OTHER VERSES,** by William Hamilton Hayne; **LAUS DEO,** by George Klinge. These two little volumes of melodious verse are issued in uniform style, with tasteful bindings. The reader will find some poetical pearls among "Sylvan Lyrics" though they may not be scattered in boundless profusion. (Frederick A. Stokes Co., \$1.50 each.)

**THE CENTURY WORLD'S FAIR BOOK FOR BOYS AND GIRLS** records the interesting adventures of Harry and Philip, with their tutor, Mr. Douglass, at The World's Columbian Exposition. Mr. Tudor Jenks has most capably discharged the duties of historian of the expedition, while the text is freely illustrated with sketches, snap-shots, and handsome photographic reproductions in copious variety. (The Century Co., \$1.50.)

## EX-LIBRIS LITERATURE.

THERE have just been published by Grevel & Co., London, limited editions of "Heraldic Book-plates, twenty-five ex-libris. Invented and drawn by Professor Ad. M. Hilderbrandt," also "A score of Book-plates designed and drawn by G. Otto, with a Preface by Frederick Warnecke." The same firm have issued "Die Italienischen Buchdrucker-und Verleger-Zeichen bis zum Jahre 1525 (The Italian Printers' and Publishers' Marks and Signets up to 1525), by Dr. Paul Kristeller, containing 351 Monograms reproduced in their original size."

By A. & C. Black, London, there has just been issued: "Livres and Ex-libris; the Book-plate annual and Bibliographical Year Book, edited by John Leighton, F.S.A., Vice-President of the Ex-libris Society, London," which contains matters relating to Libraries, Books, and Bindings. The ex-libris of the Duke of York and Princess is given; also a description of the Royal Wedding Book-plate, by Arthur Jewers, F.S.A. Among the contents are also: "How to keep Ex-libris under any classification or arrangement;" the "Find of the Year; the Virginian Book-plate, confirmed in America," together with much else of interest to book-lovers.



## EX-LIBRIS

## THE MISUSE OF COATS-OF-ARMS.

To the Editor of The Art Amateur:

SIR: May I be permitted to utter a word of protest in your valued columns against the all too common practice of adopting arms and heraldic devices to which the aspirant has no valid claim? My reason for seeking expression in your publication is that as you are calling attention to the collecting of book plates, and are thereby very likely to stimulate the adoption of these very useful and dainty bits of engraving for the indication of book ownership, you may also be looked upon as furnishing models and proper devices for those who now wish to have plates made for their own use.

My attention was particularly called to the matter by an illustrated article in a late issue of the Pittsburgh Chronicle Telegraph, entitled "Coats-of-Arms," opening with the following sentences, which convey an astonishing idea of the prevalence of this fashionable but erroneous adoption of coats-of-arms:

"There is in Pittsburgh a Fifth Avenue stationer who runs a regular herald's college. No matter how rare the name in his books he will be sure to find a coat-of-arms to match it. Should the ones in the book be unsatisfactory, the obliging young man, a sort of republican king of arms, is quite ready to invent for the fastidious customer such a device as may suit his taste or ambitions."

"The use of coats-of-arms is becoming quite common. People not entitled to the distinction by birth usually adopt such an one as pleases them. If a man or woman bears the name of Russell they usually adopt the coat-of-arms of the Duke of Bedford, whose family name is also Russell. Sometimes a man or woman with heraldic aspirations, and perhaps the name Salisbury, adopts the arms of the Marquis of Salisbury, whose family name, however, chances to be Cecil."

The article goes on to speak of these arms as being carved on the panels of oaken doors, on the stone-work of porches, as being found in stained-glass windows, and on stationery and carriage-doors. The next step, I doubt not, will be to use them on book-plates, for as the use of these is surely returning, the old heraldic form, used oftentimes correctly, but sometimes wrongly, by our ancestors, will also re-

No.



Isaac Thomas

appear. This is most deplorable, and most heartily do I wish that it could be prevented.

The first book-plates were of necessity heraldic in form. Families were known by their armorial bearings quite as well as by their names, and when the arms without the name were stamped upon the cover of a volume, or pasted within, the ownership was established beyond peradventure. Libraries descended from father to son, and were kept intact for decades, and all along the same shield of arms, with the necessary additions, was used to mark the books; in a country where heraldry has held a place for centuries, this is an ideal method of proclaiming the family and individual ownership of libraries, but in a new country, where but few have any real right to bear arms, such an institution cannot possibly be transplanted. Imagine the future genealogist in search of material for a work on the Salisbury family finding a batch of books filled with book-plates which bore the Gascoyne-Cecil arms! Heraldry, once a valued assistant in genealogical research, is fast becoming a blind guide in America.

It is very much to be desired that the awakened interest in book-plates shall lead to the establishment of a thoroughly American style. In the older countries, where the armorial form is a kind of necessity, we find many instances in which the designer has broken away from the conventional shield, and has sought novelty in presenting landscapes and interiors, portraits and piles of books as substitutes; but even then the shield of arms is usually to be found tucked in some corner, or at least the crest is worked into the ornamentation cleverly. The desire is to make the plate artistic, and yet to preserve the traditions. We in America are not bound down by any traditions, but are free to spend our talents in the designing of the purely artistic. We do not need to find a spot in which a shield can be placed; we do not have to obtrude an old and possibly worn-out family motto; we do not need to place a crest above the book-shelves in our "Library Interior" book-plates. The whole space is open for the play of the designer's genius. Let it then be used to develop a thoroughly American style, in which heraldry can bear no part, but in which the fitness of the design for its purpose shall be the ruling motive. Not merely a pretty picture is suitable for use as a book-plate; the design should have much that is suggestive of the love of books and learning, while the sentiment or motto chosen should be in keeping with the class of books collected.

The styles known as Allegoric, Library Interior, Landscape, Pictorial, Literary, and Portrait are sufficiently described by their accepted names. It is in the development of these that we look for the best examples of American book-plates.

CHARLES DEXTER ALLEN.

## COLONIAL BOOK-PLATES.

AGAIN we are indebted to the courtesy of Mr. Henry Blackwell for the privilege of reproducing examples of Colonial book-plates from his large and valuable collection, as well as for many of the notes in this department. He is preparing for us a series of papers on (1) How to Arrange a Collection; (2) Collectors and Collections; and (3) Hints on Removing, Cleaning, and Repairing Specimens.

BRIEF personal notes concerning James Duane, James Iredell, and William Cook, whose ex-libris are shown herewith, were given in The Art Amateur last month.

CHRISTOPHER C. YATES, M.D., was a New Yorker well known here in the early part of this century.

ISAIAH THOMAS, journalist and printer, was born in Boston, Mass., January 10th, 1749, and died in Worcester, Mass., April 4th, 1831. He published The Massachusetts Spy, which was noted for its spirited attacks on the British Government. A few days before the battle of Lexington, Boston grew too hot for him, and to escape the vengeance of the Royalists, he packed up his press and types and escaped by night to Worcester, where he settled. He was the first to use music-type in this country, which he procured from Europe in 1786. In 1813 he founded the Antiquarian Society of Worcester, of which he was president. He gave to the

library about 8000 volumes, besides tracts, and files of newspapers which are now extremely valuable.

SAMUEL JONES was a member of the noted Jones family of Queens County, L. I., which originally came from North Wales. He was born July 26th, 1734, and died at Westneck, L. I., November 21st, 1819. Choosing the career of a sailor, he made several voyages to Europe in the merchant service; but he abandoned the sea for the law, and rose to eminence in that profession. Among the students in his office who attained distinction was the late De Witt Clinton. In 1789, with Richard Varick, he revised the statutes of the State of New York, and the same year was appointed Recorder for the city of New York, which office he held for eight years. In 1796, at the request of John Jay, he established the comptroller's office of the State as it now exists. Dr. Hosack says that "common consent gained him the appellation of the father of the New York Bar."

A HANDSOME plate of Fückheiner, by Albert Dürer, sold for six dollars at Bangs & Co.'s a few weeks ago. It was bought by the Grolier Club, and it could not have gone into better hands.

IN January there was sold at Bangs's book auction rooms a volume containing what was said to be the book-plate of George Washington. The book itself was of little value, but, on account of the book-plate, it brought about three dollars—a rare bargain, if the latter was genuine, which is more than doubtful. Several years ago there was catalogued for sale, at auction, three volumes containing the genuine plate of George Washington in each. Three ex-libris collectors of Boston formed a syndicate to buy the set. They secured the volumes at a cost of sixty dollars, and each obtained a prize at an expenditure of twenty dollars. There is a New York bookseller who has a Washington book-plate, and he holds it at \$50.

WE learn that Mr. Walter Hamilton, author of "French Book-Plates," has in preparation a work on ex-libris that will be indispensable to collectors. It is to give particulars of all dated plates from the earliest time up to the present date; as well as a list of all engravers and artists (British, American, and Continental), who have done book-plates—a mighty undertaking! To enable Mr. Hamilton to make a success of his work, collectors should send him lists of all dated and signed plates in their possession. His address is: Ellerbe, Elms Road, Clapham Common, Surrey, England. There are plates in all collections that are not signed, but when the artist or engraver is known, it would be well to give such information in sending lists.



of these arms as being carved on the panels of oaken doors, on the stone-work of porches, as being found in stained-glass windows, and on stationery and carriage-doors. The next step, I doubt not, will be to use them on book-plates, for as the use of these is surely returning, the old heraldic form, used oftentimes correctly, but sometimes wrongly, by our ancestors, will also re-

Information is wanted concerning the ownership of the book-plates given at the bottom of this page. Correspondents will please refer to them by the numbers attached to them. Subscribers desiring the identification of specimens in their collections will please consider themselves at liberty to use our columns for that purpose. Great care will be taken of plates entrusted to us for reproduction, and they will be returned to the owners in as good condition as they reach us. By thus presenting fac-similes, we are confident that identification of unknown ex-libris will be much easier than by mere descriptions of the plates.



No. 1.



No. 2.



No. 3.



No. 4.



No. 5.



## INTERIOR DECORATION AT THE WORLD'S FAIR.



VERY one interested in stained glass and glass mosaics who has seen the unique exhibits of the Tiffany Glass Co. at The World's Fair will be interested to know that it has again been put on exhibition in New York, at the company's show-rooms, on Fourth Avenue, near Twenty-fifth Street. The exhibit was described in the article on "Applied Arts at The World's Fair" in the November, 1893, number of *The Art Amateur*. But we find ourselves obliged by the general interest taken in it to return to the subject. The same is the case with several other exhibits. The Tiffany Glass Company's display consists not only of stained-glass windows, but also of several other applications of the material, and is shown in a pretty Romanesque chapel, which itself forms the principal part of the exhibit. An inlaid altar occupies the end opposite to the entrance. A large jewelled cross hangs in the centre. Behind the altar is a small semi-circular apse entirely covered with elaborate glass mosaics, except where some panels of black marble are inserted to give relief to the white marble of the altar. A reading desk of white marble inlaid with gold mosaic, and tall candlesticks of gilt bronze adorned with glass jewels, stand in the space before the altar. The light comes entirely through windows of rich American stained glass. Many embroidered vestments and altar-cloths, fountains for interior use decorated with mother-of-pearl, portieres formed of glass beads and rings, handwrought metal lanterns and other decorative objects, were shown at the same time.

The interest in the furniture displays at The Fair also continues to grow. Several of the special exhibits have again been

quite devoid of artistic interest. Some of the imitations of old patines, too, are remarkably successful, if they have not acquired their present fine tone by the lapse of time. Those "Empire" bronzes were certainly much superior in that respect to the avowed fac-similes in the Italian section of the Fine Arts Building. But French work of the beginning of the century cannot replace American work of to-day, and we must admit that we make, on the whole, a rather poor showing. The modern French furniture shows little originality. When style is aimed at it is that of some well-known period of the old regime; when furniture is expressly modern, all style disappears in an excess of luxurious upholstery. A considerable number of makers showed complete sets of drawing-room, dining-room, or bedroom furniture; but, in all, keeping was attained by uniformity of design and monotony of color, and the pieces examined separately were seldom of first-rate manufacture. The magnificent work turned out by the State factories of Gobelins and Beauvais was aped rather than intelligently imitated by private makers, and after a visit to the central pavilion one had little left to learn from the French section except in the departments of bronzes, ceramics, and jewelry.

THE British display, if more scattered, was, on the whole, more interesting. Gregory & Co., of London, showed a neatly fitted library, with mahogany bookcase in Chippendale style and some pieces of old blue and white and a few lustre plaques disposed on side-cupboards and hanging cabinets, relieving agreeably the general sombre tone of the woodwork. The walls were dull green, with a diaper of poppies in dull red, with a low, panelled dado. There was a Chippendale table and mahogany chairs upholstered in red stamped leather; and a desk of modern style in marquetry, brown and yellow. The contrasts of color, especially the red chairs and the greenish wall, were rather glaring, but the

Denmark displayed a lot of interesting amateur woodwork, particularly some tables and chairs in poker work, and some cheap and effective decorations in colored lacquers. We have spoken elsewhere of the old Danish tea-room, with its painted furniture, its home-made tapestry hangings, and its copper and brass tea service engraved with old runic patterns. Germany had several rooms fitted up in either the German Renaissance or rococo styles, a dining-room in the former style, by E. R. Fahnkow, of Berlin; a living-room in Italian walnut, by H. Griesbach, and a whole suite of music-room, drawing-room and dining-room, by J. C. Pfaff, of the same city, being the most remarkable. There were many displays of mirrors in rococo frames; gilded and carved drawing-room furniture from Munich, ivory inlaid tables from Dresden, and a curious rococo screen in painted glass, by Miss Pauline Dietrich, of Munich. As a whole, the work was not so solidly made as the English, and was both more showy and less stylish than the French. Italy sent a quantity of ivory inlaid woodwork, and Japan a tremendous amount of lacquer ware, marquetry, and bamboo work, and numerous exhibits showing that European and American manufacturers will have to reckon that country in future as a serious competitor in the way of window curtains, fire screens, bookcases, stove screens, wood ceilings, table and bedspreads, in addition to the articles in which it has a practical monopoly.

## THREE STRONG WOMEN PAINTERS.

[From *The Buffalo* (N. Y.) Express.]

THE ART AMATEUR this month gives, among other good things, a colored supplement reproducing an oil painting of roses by Mrs. Julia F. Henshaw Dewey, which illustrates, in a way that was probably not exactly intended, the saying that there is no surer way to become widely known than to become an artist.



DESIGN IN PYROGRAPHY SUITABLE FOR A HANDKERCHIEF BOX. PUBLISHED FOR "M. H. U."

put on exhibition in New York, while others have been removed to the International exhibition at San Francisco.

THE best displays of artistic furniture were in the British and French sections of the Liberal Arts Building. The United States had good exhibits only in a few specialties, such as the petrified wood bric-a-brac shown by the Drake Co., of St. Paul, Minn.; the mantels in Mexican onyx, marble, and gilt bronze, and some hanging lamps in greenish white onyx, like jade, by Klaber & Co., of New York; marquetry ceilings and floors by J. W. Boughton, of Philadelphia; billiard-room furniture by the Brunswick Balke Collender Co., of Chicago; marquetry by the Interior Hardwood Co., of Indianapolis; and brass bedsteads and other bedroom furniture of very good style by several houses. But two or three concerns showed any attempt at complete artistic furnishing, and of these the display of Sypher & Co., of New York, which was wholly composed of antique European furniture and tapestries, was by far the most attractive, although the style of most of those pieces was that least attractive of all historical styles—the pseudo-classic that came in with Napoleon the First. But its stripes and laurel crowns, spread eagles in brass and sarcophagi in mahogany, are now again in fashion; and it was well to have an opportunity of seeing authentic relics of the period. Besides which, no fashion prevents real talent from finding a way to express itself; and these were in this collection masterpieces in their way. A grand centre-piece for a banqueting table, formed of a huge oval mirror surrounded by a rail in ormolu, with well-designed little figures of Victorias perched upon the piers from distance to distance about it, is said to be a genuine relic of the great emperor, and is truly worthy of an Imperial table. Nor are the vases, copied as to their shape from antique marbles, with the body of the vase in malchite, and handles and decorations in relief in gilt bronze,

forms were excellent and the workmanship solid and careful. A dining-room which formed part of the same firm's exhibit had walls in cut velvet of a heavy diaper pattern, olive on pale yellow; a "Holbein" architectural sideboard, of Renaissance design, in blackened oak; a mantel and sideboard to match, and copper lusted majolica platters and some fine pieces of Doulton ware scattered around. The general effect was rather heavy, and reminded one too distinctly of Shakespeare's "giant-like ox-beef." Hampton & Sons fine exhibit, reproducing in reduced dimensions the banqueting hall of the Marquis of Salisbury's residence, Hatfield House, was most interesting. Steel & Garland, of Sheffield, showed a handsome carved rosewood mantel, with trimmings of red American jasper, with a mirror in a brass frame, and red and green tiles. Collinson & Lock, of London, had dining-room and bedroom furniture, including some beautifully wrought inlays of ivory, brass, and tortoise-shell on rosewood; some pretty maple-wood cabinets in elaborate Italian Renaissance style; damasks in large diaper patterns, red and yellow and green and yellow; and some fair reproductions of eighteenth-century designs, one especially good in gray and pink on a dull pink ground. An open loggia lined with tiles in dull yellow, purple and blue, with figures and arabesques rather tamely drawn, made the principal exhibit of Maw & Co., of Jackfield, Shropshire. Peyton & Peyton, of Birmingham, showed brass bedssteads elaborately ornamented with castings and enamels; and Johnson, Norman & Co., of London, a dining table and some carved panels of fair workmanship and design. In general, the British exhibit was marked by a curious mingling of good and bad taste, of originality and copyism, but also by great skill and most careful attention to detail.

THE Belgian exhibit was like that of France, but more showy and vulgar. There was a very large show of bevelled mirrors.

Mrs. Dewey was Miss Henshaw, of Batavia, and adopted the calling of an artist when there was much less incentive to it than now, if incentives can be measured by the general attention given to it or the existence of an atmosphere which is held to be in some sense essential to success in art. Miss Henshaw studied art at home for a time and then went to New York, where she became the pupil of Orville Dewey, and at length, as romance so closely follows on art, she became his wife. Mrs. Dewey's roses are remarkably strong and individual, and some time ago won her the distinction of being accepted at exhibitions when all other flower-pieces were ruled out.

[From the *Brooklyn* (N. Y.) Eagle.]

THE Art Amateur disbursts oranges with its January number. They are by Matilda Brown, and are ripe and large, hanging on the boughs amid their glossy foliage. Another picture shows pansies, bright and fresh in color, by Patty Thum. Both pictures have a dash that the work of women never used to have. The gentle sex is becoming the strong one.

## NOT ONLY ART FOR ART'S SAKE.

[From the *Springfield Republican*.]

IT is to be observed that The Art Amateur does not echo the prevailing note of the art reviewers, of "art for art's sake," but strenuously insists upon the pursuit of something further in the making of a picture; this position places the magazine in direct sympathy with the work of such a poet as Israel, who has been given frequent attention by The Art Amateur for some years past, and whose portrait accompanies a very interesting paper on the Dutch paintings at The World's Fair in a recent issue. Mr. Marks is doing a lasting service to his readers in his effort to reach the fundamental meaning of art.



## CORRESPONDENCE.

## PERMANENCY OF OIL COLORS.

SIR: As a conscientious art student in oil painting, wishing to use only safe and strictly permanent colors, will you give me your views as to the permanency of the following. The lists are taken from John F. Collier's "Manual of Oil Painting"—Flake white, zinc white, aureolin, Roman ochre, brown ochre, yellow ochre, raw sienna, burnt sienna, scarlet madder, crimson madder, brown madder, rose madder, carmine madder.

Pale cadmium, deep cadmium, pale lemon yellow, deep lemon yellow, Naples yellow, pale Naples yellow, brill. ultramarine, French ultramarine, ultramarine ash, cobalt blue, cobalt green, vandyck brown.

Orange vermilion, English vermilion, Chinese vermilion, light red, indian red, venetian red, oxide of chromium, trans. oxide of chromium, raw umber, burnt umber, blue black, ivory black.

Mr. Collier classes the above as permanent by chemical analysis. Do you consider them all safe pigments? (2) Can cadmium yellow, ultramarine yellow, orient yellow and caledonia brown be also classed among the list of permanent colors? (3) Will you name the best hand book on the composition and permanency of colors?

MAE WALLACE McCASTLINE, Syracuse, N. Y.

According to H. C. Standage, an excellent authority on the subject (and to whose valuable hand-book we are indebted for most of the following information), flake white has a tendency to become yellow and brown with age and on exposure to gases containing sulphur. Moreover, it gradually loses opacity. If solidly painted over a dark ground, in time it would be semi-transparent enough to allow this ground to appear through it. Zinc white is perfectly permanent. Aureolin is permanent. So are Roman ochre, brown ochre, yellow ochre, raw sienna, burnt sienna. The madders are the most permanent of the rich red lakes. Cadmium yellow is never wholly trustworthy, but the deep tones are more so than the light ones. The true Naples yellows, being composed of antimoniate, are easily blackened by impure air. A mixture of cadmium yellow and zinc white is generally substituted, and this combination is practically permanent. French ultramarine and ultramarine ash are permanent. The term "brill. [brilliant] ultramarine" is unfamiliar to us. Cobalt blue and cobalt green are generally considered trustworthy. Vandyck brown is permanent. The modern vermilions (in water-color) are liable to darken and even blacken on exposure in air to sunlight. In oil they are serviceable in scumbling and for being glazed over with madder lakes in rich crimson draperies, etc. Chinese vermilion is safest. Mixed with zinc white it is useful for flesh tints. Light red, indian red, and venetian red are permanent. So are the oxides of chromium, and raw umber, burnt umber, blue black, and ivory black. (2) Cadmium yellow and caledonia brown are permanent. Of oriental yellow and ultramarine yellow we have no definite knowledge. (3) Standage's "Colors and Mediums in Oil Painting" is the best. It is published by Reeves & Sons (London). You probably could get it at Charles Scribner's Sons, 743 Broadway, New York.

## "LIGHT AND SHADOW."

SUBSCRIBER.—The meaning of the words "light and shadow" certainly should be intelligible to the merest tyro in art. Any object placed where a direct ray of sunlight will fall upon it will receive light upon one side, and will be in shadow upon the other side which is directly opposite. This is caused by the interception of the sun rays by this object, which may be a tree, a house, a man, or anything of an impenetrable character that will not permit light to pass through it. In painting or drawing the light and shadows are our principal means of expressing form, and it is for this reason that the models in art schools are generally posed where a strong effect of light and shade will fall upon the figure, as this simplifies the drawing. The correct way to study the relation of the light upon an object to its shadow is by a strict comparison of tones, so that one may discover just how many degrees darker the shadow side is than that which receives the direct illumination. The "high light" means the brightest light which strikes the figure (or any portion one is studying); thus there is always (conventionally speaking) a high light upon such prominent parts of a face as the forehead, cheek-bones, bridge (or end) of the nose, and chin. (2) As to the query as to "what colors" to use for "figure painting," "portraits," "marine views and things of like nature," we can but repeat the answer of the wise old painter who to a similar query replied, "All the colors," adding to it the words of the great Turner; and "All your brains to mix them with;" for experience and practice alone can teach this. Our "directions for treatment" contain all the practical instruction possible upon these points, applied to landscape, marine, and figure subjects.

## OTHER OIL PAINTING QUERIES.

SIR: Please tell me under what conditions, if any, I may send specimens of my work to be criticised. At present I have no instructor other than your magazine, and am very anxious to make all the progress possible. I have had instruction in drawing from the cast and from life, and some time ago I took lessons in painting. I have copied colored studies from your magazine, and have painted a few flowers from nature. I wish to do now original work in oil. Will you kindly give me some suggestions? Without The Art Amateur I should feel perfectly helpless.

F. E. S., Wauseon, O.

Your best way would be to take a few terms of instruction in painting at a good art school. Excellent tuition is to be had in Cincinnati, if you do not choose to go farther than your own State. If you must continue your studies at home, you might write to the secretary of the Chautauqua Society of Fine Arts (Plainfield, N. J.) for particulars concerning its course of instruction. It undertakes to criticise work and to give advice by correspondence. If you would prefer to have your work criticised by The Art Amateur, read carefully the terms for such service which are contained in the circular we forward to you.

B. S.—The time required for an oil painting to dry depends largely on the medium used; also on the colors, for some colors—silver white and Naples yellow, for instance—dry sooner than others, such as lake and bitumen. If you use "siccative," the colors will dry more quickly than if linseed-oil is the medium. If your picture feels sticky when you touch it lightly with your finger, it is not in the right state to be varnished.

## ABOUT "LEFT-HANDED PLOUGHS."

SIR: I wish to take exception to a statement made by your correspondent in "Some Mistakes of Illustrators," page 80 of the February number of The Art Amateur. More than half the ploughs used have the mouldboard on the right-hand side of the beam. These are called "right-handed ploughs," and those

which turn the furrow to the left, "left-handed ploughs." I should say that the person who wrote the article was Dutch, because with us the Dutch use left-handed ploughs, while people who came from New England use, almost to a man, right-handed ploughs. I do not think the plough catalogue mentioned was wrong at all.

OLIVER C. CLIFFORD, Wadsworth, O.

## ILLUSTRATORS AND EDITORS.

SIR: I am quite interested in the articles in The Art Amateur on pen-and-ink work, and would like some further information on the subject. (1) When illustrators wish to send specimens of their work to a publisher, do they make a sketch of any subject, send it as a sample, or do they ask for proofs of articles to be published, and make sketches from them? (2) Do persons not residing in the city labor under much disadvantage in getting their drawings accepted?

M. C.

(1) It is best to send specimens of one's work. We have never heard of illustrators writing to publishers for proofs; they certainly would not get them. A publisher has a regular staff of illustrators, and could not be expected to be interested in the aspirations of a stranger out of town to the extent of putting into his hands work that he could readily get done on the spot by an experienced artist. (2) Naturally. There are plenty of instances, however, of editors receiving regularly work from artists personally unknown to them. Such cases are by no means uncommon.



DECORATIVE TREATMENT OF THE CADUCEUS AS AN EMBLEM OF COMMERCE.

(Published for "Pyrographist.")

with The Art Amateur. Some of our best designs are from contributors who live in towns and villages far away from New York—persons the editor has never seen.

SIR: Please tell me how to prepare designs, (1) whether in ink, pencil, or water-colors, and on what material? (2) What kinds of designs are the most acceptable? (3) If found acceptable, what is the average remuneration for simple and elaborate designs? (4) Must all designs be of exact size of reproduction, or drawn on a scale? (5) Where should book-cover designs be sent, and what are the preliminary steps to be taken before sending designs to a publishing house?

M. W. C., Syracuse, N. Y.

(1) Designs intended for publication in The Art Amateur must be drawn with perfectly black ink on smooth white paper. Study the designs already published in the magazine; they will be your safest guide. (2) The most original. (3) It is not possible to answer so vague a question. The remuneration wholly depends on the value of the design, concerning which the editor alone must be the judge. (4) Designs are usually prepared for at least one-third reduction, but for coarse work a much less reduction is permissible. Our designs are usually given working size. If it is not desirable to publish them so large, as is some-



HEAD SUITABLE FOR A PUNCH-BOWL DECORATION.

[See Answer to "C. B."]

times the case, drawings to scale are required. (5) You must make your own selection from the publishers of the principal cities, according to the character of the design you wish to submit. We know of no "preliminary steps" that are necessary.

SIR: I am designing illustrations for a short poem, which I should like to submit to a publisher of children's books. My idea is to have a line or two of the poem on each page with an illustration. Should I design the letters? I want them done in fancy type. To whom should I send it? The illustrations are to be in black and white only.

A. P. B., Evanston, Ill.

If your lettering is good, it would be well for you to do it yourself; for you could probably distribute it better, in relation to the designs, than a printer could do with his regular fonts, and, if well done, it would look more artistic than printers' type. Lee & Shepard, Prang & Co., in Boston, and F. A. Stokes, New York, publish booklets of the kind suggested by your inquiry.

SIR: I have been paying particular attention to the articles on book illustrating published in your journal, and you would oblige me greatly by answering the following questions bearing on the subject: (1) What is the proper way to prepare India ink to commence? (2) What paper is best adapted for pen drawing? (3) Will smooth paper stand an India-ink wash drawing or water-color treatment? (4) Are there any particular pens used? If so what are the names or numbers? (5) What is meant by the word "pinxit" after a person's name in a photo-engraving?

SUBSCRIBER, London, Ont.

(1) Rub down the cake in a little water in a saucer. If you prefer it, you can buy, ready prepared for use, C. T. Reynolds' "liquid Chinese India ink" or Higgins' "water-proof India ink." (2) English Bristol-board; thick, smooth, white paper will do, though. (3) Yes. (4) Favorite pens with some draughtsmen are Gillott's Nos. 296 and 303. (5) The word intended probably is "pinxit," which is the Latin for "he painted it."

## PAINTING ON TAPESTRY CANVAS.

A. F. C.—The way "to clean tapestry that has been painted with oil colors thinned with turpentine" is as follows: Lay it out flat upon a table, and with a somewhat stiff brush dipped in warm water, with a little ammonia in it (about two teaspoonsfuls to a quart of water), and made slightly soapy with any good white soap, scrub very lightly until it is clean. Begin at the top and work toward the bottom. Then lift it up by the top corners and dip it in a tubful of clean, warm water. Do this two or three times quickly; then hang it or tack it up where it can drain. If, when nearly dry, it does not look quite clean toward the bottom, dip the lower half again in clean water. Let it hang straight until dry.

## CHINA AND GLASS PAINTING.

A. E. C. asks: "What difference of firing, if any, is required for Dresden colors from that for those of Lacroix?"

The Dresden colors and the Lacroix colors will fire at the same temperature. Certain colors demand a stronger heat than others to develop them; but this is not because they happen to have been made in Paris or in Dresden, but from the nature of their composition. For instance, rose color requires a stronger heat than either ivory yellow or any of the grays.

C. B. will find on this page a suitable head to go with the decoration for a punch-bowl which we published in our December and January issues. It is after a design by the famous Prud'hon.

SUBSCRIBER.—There is a glass composition made especially for the decoration of china. You can buy it in small lumps, which can be reduced to the desired size, even to a powder, by pulverizing and sifting it. Mix it with oil and apply it. Fire at a moderate heat.

F. MCC.—For an expensive book on china painting there is nothing better than Mrs. Frackelton's "Tried by Fire" (D. Appleton & Co.). It costs \$5.00 or \$6.00, we believe. But the book published (for 75 cents) by the Osgood Art School is full of practical hints.

"AN AMATEUR."—(1) Without seeing the result of your tinting with matt bronze blue green, it is almost impossible to say why it did "not burn in." There is a flux specially prepared for matt colors, which you might mix with it. Perhaps your tinting was not fired sufficiently. (2) To tell you "the names of the different matt colors" would occupy considerable space. You can easily obtain a catalogue containing a full list of the colors by writing to any of the dealers advertising in The Art Amateur. (3) "Matt colors" and "Royal Worcester colors" are the same. The word "matt" is synonymous with unglazed or the dead dull finish.

M. B. G.—Your question leaves room for a doubt as to your exact meaning. You ask what will remove "an old bright gold band"? Is the gold bright from burnishing and from wear, or was it the "bright gold" of commerce—which really is not gold at all. "Liquid bright gold" can be removed with a little muriatic acid to which has been added one half the quantity of nitric acid. If the gold band is pure burnish gold, then use hydrofluoric acid. Both mixtures must be applied with a stick, around the point of which may be wrapped a little raw cotton. These acids should not be used by amateurs, as they are very dangerous.

SIR: Will you tell me about firing glass? I have a no. 2 Wilke china kiln. How strong should the heat be for glass, and how can you tell when the firing is completed? Some one told me that one must fire in the evening. If this be so, why? How do you stack the kiln, and what kind of glass should be used?

E. B. B., Norway, Me.

Glass is very soft and fusible; therefore it must not be subjected to anything like the degree of heat that china will endure. Overheated, it would melt and fall in a shapeless mass, perhaps adhering to the iron pot of the kiln and thus doing much damage, for it would have to be chiselled out before the pot could be used again. Cheap American glass contains too much lead to stand any firing. The Bohemian glass is harder and stands firing very well.

Stack the kiln, as you would for china, with stilts. A safe plan, while experimenting, would be to place a china plate beneath the glass, so that if the latter should fall, it would not come in contact with the kiln. Turn on the gas very slowly, so as to heat gradually. Take a note of the time, and watch the kiln. When it gets sufficiently red to afford light to render the contents distinctly visible, it is time to turn off the gas. If when cool, the glass is found to be under-fired, try again, five minutes longer. The only way to acquire practical knowledge on the subject is by experimenting and keeping a record of your experiments. The only advantage in firing at night is that, the room being dark, the red glow of the kiln is rather more plainly discernible. A dealer will always give you some broken glass for experimenting with, and the experience thus acquired will be inestimable.



**TRIX.**—Any smooth white paper would do for the drawing of the design for china decoration you propose. If the design is intended for reproduction in *The Art Amateur*, the nature of the drawing will be of much more importance than the paper. Use an architect's drawing pen, so as to ensure a firm and even outline, and see that your ink is black, not bluish, for that will not reproduce well.

**E. T. B.**—A pretty and very easy way to decorate a small service or entrée set is to add a plain band of rich blue, an inch wide, or any width that is adapted to the size of the dishes; this requires two coats of the color. If you have a decorating wheel, the width can easily be laid out with India ink. The upper edge of the band should come just near enough to the top to leave room for a gold line. It would be well to finish the underside of the band with some simple design in gold worked below. After-dinner cups and saucers with solid gold handles decorated in this way are very rich in effect, although they require but one firing. Red gold should always be used with this blue. Yellow will answer very well, but green gold is too cold to be quite effective for this combination.

**M. A. L.**—So many considerations present themselves in regard to your inquiry, "how to decorate a dinner set," that unless one knows the degree of your ability, and the amount of time, patience, and money (for gold and firing) you are willing to devote to the undertaking, it is difficult to answer it satisfactorily. *The Art Amateur*, in trying to meet the needs of all china painters, is constantly presenting new and varied designs, and if you look over your back numbers—since you have long been a subscriber—you may find suggestions suitable for your purpose. If floral designs are desired, you might make roses the motive, and of these you will find we have given many varieties. You may prefer wild flowers; or you may choose to decorate with a "powdering" of tiny flowers, in what is called "Dresden style." Or you may prefer to have each piece painted with a different flower, the same general style being retained throughout the set. If you would like to have tinted backgrounds, each set of plates should be of one uniform tint. If you desire special courses for fish, game, and dessert, you will find designs for the last two now running through the magazine; and next month we shall begin the publication of an admirable series of designs for a fish course.

#### INTERIOR DECORATION.

**A. E. N.**—In considering the colors of a room with two south and four west windows, we know that there is plenty of light and sunshine; so we can use rather rich colors on the walls, as light ones might make the effect too dazzling. Your carpet, being in tones of cream and brown, will give the keynote for the rest of the room. Paint the woodwork a warm red brown. Use a wall-paper of warm coloring (dull red and cream) with a rich and fairly large design, which is so distributed that it shows no spotted effect. Put a mahogany rod under the cornice, and another, as a picture rail, eighteen inches lower. Paper this space with a frieze pattern, harmonizing with the other paper. Do not paper the ceiling. Kalsomine it a light buff. For draperies hang a pair of heavy portières of flax velours, jute, or any heavy wool material, on a pole across the bay window. As the room has plenty of light, these can be rich in color, warm browns, or brown with red introduced into the pattern, but neither color nor pattern should be striking, as these portières are to act as a frame for the bay window. They will also be useful in keeping out draughts in cold weather. Beside buff Holland shades, hang a pair of long curtains at the windows. Make these of material lighter in weight and color than the others, and do not make them very full, or the room will look too much draped. In the bay window put only three, around the middle two windows, or, if there is not room even for these, use only half curtains, and make those at the side windows correspond with the portières.

**M. L. E.**, who wants to restore the worn surface of a leather chair, should send a piece of the leather or a sample of its color to Charles R. Vandell & Co., 140 Fifth Avenue, who will send her a liquid preparation and directions for using it.

#### HOW TO DECORATE EASTER EGGS.

**PASCH.**—In decorating Easter eggs it is best to have a low or broken tone for the background. In order to get this, the entire egg should be dyed twice with aniline dyes—the first time in yellow, the second in purple or, first in orange and then in a weak black; or any other colors may be selected which will produce a "broken" tone. Next take a pen—a quill is preferable—or a small camel's-hair brush, and with a strong solution of nitric acid draw on the egg any of the designs given below in the manner shown in the first two of our illustrations. The acid should be washed off quickly in clean, cold water. This will give the silhouette appearance of background. The decoration is next painted on the egg in water-colors. To make it durable, apply a coat of French varnish.

#### THE SILVERING OF METALS.

**S. T. J.**—The silvering of metals nowadays is done almost altogether by the aid of the galvanic battery. In former times it was done by fire, in a way similar to that used for fire gilding. A leaf of silver was placed on the copper or other metal to be silvered, and the two heated together to a temperature of one hundred and fifty degrees centigrade, then subjected to strong pressure or to continued rubbing with a burnisher until adherence was complete. Silvering by mercury consisted in rubbing the piece with an amalgam of silver and mercury, then causing the latter to evaporate by the application of heat, leaving the silver attached to the object. This process is dangerous on account of the production of fumes of mercury. Plating is also done by means of the rolling mill, and by wire silvering; but these processes require expensive machinery, and should not be attempted by amateurs. A thin plate of silver may be fixed on any other metal by means of a proper solder. This method may be used with good effect in decorating small objects of brass or copper with incrustations or inlays, the base being prepared by a hatching with a graver or chisel, the better to hold the solder.

#### SUNDRY QUERIES ANSWERED.

**M. L.**—Your original idea for "An Easter Greeting" is received with thanks.

**J. S.**—The new term of the Wilke Art School, at Richmond, Ind., will begin on April 1st.

**D. B.**—Just now we have so many similar offers under consideration that we cannot encourage you to send.

**E. D. W.**—Your fan of Duchess lace should be mounted daintily; we cannot tell you the cost. It would be best for you to address Tiffany & Co., Union Square.

**MISS W.** asks for a description of a painting by Munkacsy called "The Hungarian Diet," and desires to know if the picture is in America, and if so, in what city. Can any of our readers inform her?

**S. H.**—A colored copy of "The Horse Fair," by Rosa Bonheur, if we are not mistaken, was published by The Daily Recorder (New York) among its series of reproductions of masterpieces at the Metropolitan Museum of Art.

**E. J. T.**—We would gladly help you in establishing the identity of your "old masters," but it is impossible to do so from your descriptions. Assuredly such subjects as you name were painted by Berghem, Rubens, and Dürer respectively, but so were by many others. The photographs you kindly propose to send us would hardly help us in the matter, for they might represent only copies of famous works.

**M. B. H.**—(1) There are very few pictures, however great their painters, which have not their weak spots, and the two you name may have theirs. For our own part, the strong points in each canvas were so marked that we did not look for the de-

fects. (2) We know of no magazine publishers but ourselves who have made a feature of giving fine engravings of notable paintings at *The World's Fair*. Expensive subscription books are in preparation, however, by D. Appleton & Co., New York, and Barrie, of Philadelphia.

**A. G. W.**—Frank Fowler's "Manual of Charcoal Drawing" (Cassell Publishing Co., New York) no doubt would help you. A set of elementary charcoal studies goes with it. If you have not had *The Art Amateur's* (double page) drawings in charcoal, from the cast, the three numbers of the magazine containing them would be sent to you on receipt of the price (\$1.00). They are very practical examples. As a specimen of free-hand portraiture, the "Head of a Young Lady" we published last month should be useful to you.

**STUDENT.**—A plaster-of-Paris cast can be cleaned by covering it with a thick paste of starch. When this becomes dry, it is easily peeled off, and it takes the dust or dirt with it. Another way is to paint the cast with a solution of powdered whiting and water of about the consistency of thin cream, having first added to this mixture a little isinglass that has previously been dissolved in hot water.

**S. G.**, "Illuminator," B. F. H., and others are informed that we published a series of fully illustrated articles on Illumination in the June, July, August, and September issues of 1882. A few copies of each remain, which can be had at the regular price (35 cents). In 1880 we published another series by C. M. Jenckes, which ran through the July, August, September, October, and November issues. Of these latter, we can only supply the first three numbers, the August number of which includes a page of initials in gold and colors. These also can be had at the published price.

#### FINE ART IN WOOD ENGRAVING.

(From The Springfield Republican.)

*The Art Amateur* has been doing interesting work in the way of critical reports of the Fair during the summer; with each succeeding month it has taken up some special subject in the matter of the art there shown for review, offering very good illustrations at the same time. It has paid particular attention to the decorative side of the exposition, as befits the character of the magazine and as will best serve the needs of its readers; but the paintings and sculptures have not been without comment, nor has the architecture failed to receive attention. Most remarkable of the pictures shown in its pages is the strong engraving of Franz Hale's delightfully dreadful old woman with a raven, "Hille Bobbe of Haarlem," for which the engraver Gusman was awarded a medal by the Salon, given as frontispiece to the September number; for, technic in cutting, the August reproduction of Baudé's engraving of a head by Réal del Sarte is noteworthy, and so is "The Engraver" from a painting by Paul Mathey, also by Baudé, and contained in the same number of the magazine.

#### CERAMIC NEWS.

**THE DENVER POTTERY CLUB**, for the first time since organizing, five years ago, omitted a December exhibition. Instead there will be an exhibition in the spring.

**IN OUR REPORT** of the recent exhibition at Omaha of the Nebraska Ceramic Club, by an oversight mention was omitted of the display by Mrs. M. M. Morrow, who showed a beautifully decorated cracker-jar and a tray of roses very delicately painted.

**THE NEW YORK SOCIETY OF CERAMIC ARTS** will hold its second annual exhibition and sale at the rooms of the Ohio Club, in Fifth Avenue, which have generously been put at its disposal for an entire week—probably the second week in March. It is expected that each member of the Society will present a piece of decorated china to be sold for the benefit of the treasury.



DESIGNS FOR THE DECORATION OF EASTER EGGS. BY CHARLES VOLKMAR. (SEE ANSWER TO "PASCH.")